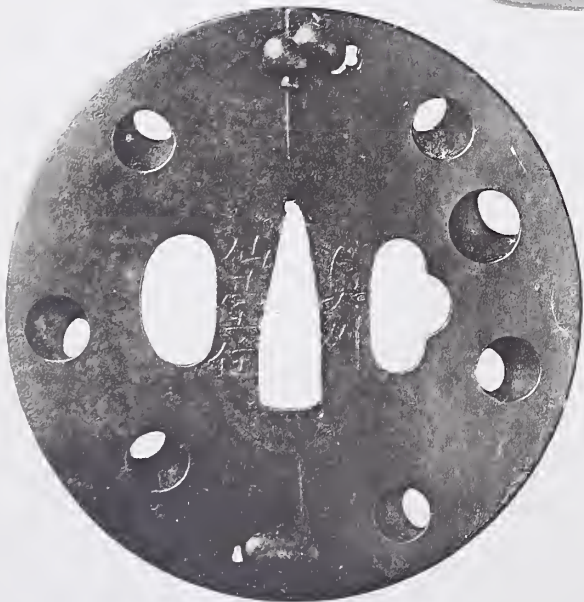
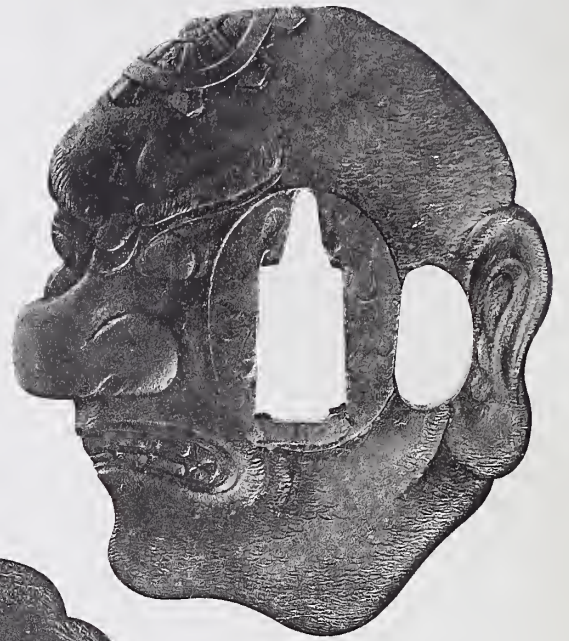


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JAPANESE SWORD-MOUNTS

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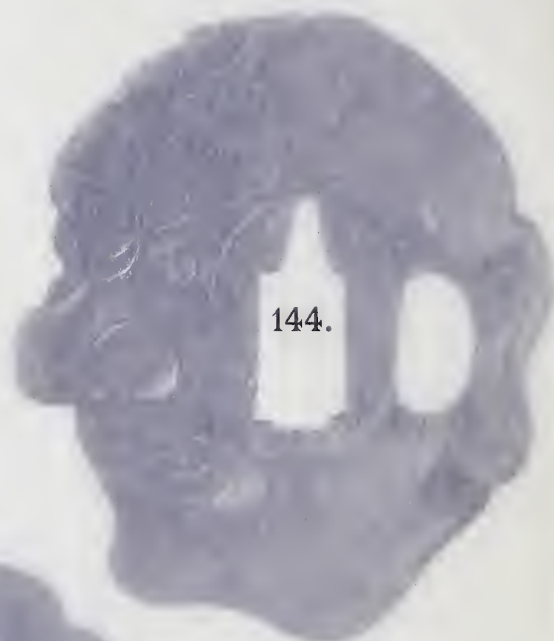
OF HOLLYCOMBE, LIPHOOK.

COMPILED AND ILLUSTRATED BY HENRI L. JOLY.



LONDON MCMX

I. MICHIN.



I. MIOCHIN.

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CONTENTS.

	PAGE.		PAGE.
Introduction	xi.-xxv.	Mito	173
Akabumi	208	Mokumé and Guri	236
Alphabetical group	209	Mori	199
Awa and Kenjo	121	Murakami	161
Bibliography	ix.	Nagasaki	120
Bushu schools—Ito	76	Namban and foreign influences	30
" Akasaka	87	Nara	124
" Varia	90	Natsuo	193
Chōshu schools	97	Numerical Index to illustrations	v.-viii.
Egawa	169	Omori	162
Enamels	229	Otsuki	191
Furukawa	160	Plates, List of	iv.
Gomoku Zōgan	10	Sado	109
Goto	47	Sano	199
Hamano	139	Satsuma	109
Higo	67	Sekijoken	174
Hikonébori and Soten.. .. .	60	Shingen	29
Hirano	179	Shoami	22
Hitotsuyanagi	178	Shunmei Hogen	196
Hizen and Hirado	45	Strange work	241
Hosono	189	Sunagawa	106
Ichinomiya	186	Suruga of Inaba	107
Illegibly signed	240	Swords	298
Imitations of Tsuba made for Export	270	Tamagawa	179
Inagawa	200	Tamba	108
Ishiguro.. .. .	200	Tanaka	190
Iwamoto	167	Tanaka and Yedo schools	171
Jakushi	110	Tetsugendo	184
Kaneiye.. .. .	11	Tomei	206
Kaga	112	Uchikoshi	180
Katsura	160	Umetada	16
Kiami	108	Unno	206
Kikuchi	159	Unsigned Fuchi Kashira	281
Kikugawa	207	Unsigned Kozuka	270
Kikuoka	200	Unsigned Tsuba	242
Kimura	208	Wada Isshin	205
Kinai	71	Yanagawa	194
Koami	174	Yasuda	207
Kogai	292	Yeiju	185
Lacquered fittings	279	Yokoya	156
Menuki and Kanamono	293	Yoshioka	208
Mioehin	12	Yoshiro and Fushimi schools of inlay	1

PLATES.

i.	Miochin ..	..	<i>Frontispiece</i>	xxvi.	Kozuka ..	..	118
ii.	Tsuba, various ..	..	face page xiv.	xxvii.	Awa, Kenjo ..	..	122
iii.	Tsuba, various ..	..	xx.	xxviii.	Nara ..	..	126
iv.	Yoshiro ..	..	4	xxix.	Tsunéshige, &c. ..	..	130
v.	Miochin and Kaneiyé ..	..	12	xxx.	Kozuka (Nara, Hamano) ..	..	136
vi.	Umetada ..	..	18	xxxi.	Hamano ..	..	144
vii.	Umetada ..	..	20	xxxii.	Yokoya ..	..	156
viii.	Shoami ..	..	22	xxxiii.	Murakami, Hosono ..	..	160
ix.	Namban, Shingen, &c. ..	..	28	xxxiv.	Omori ..	..	166
x.	Namban ..	..	32	xxxv.	Tanaka and others ..	..	172
xi.	Mitsuhiro Hizen and Hirado ..	..	44	xxxvi.	Egawa, Mito ..	..	176
xii.	Goto ..	..	48	xxxvii.	Konishi ..	..	182
xiii.	Kozuka and Kogai ..	..	52	xxxviii.	Ichinomiya, Yanagawa ..	..	186
xiv.	Kozuka ..	..	58	xxxix.	Otsuki and Natsuo ..	..	192
xv.	Hikoné and Soten ..	..	62	xl.	Shummei Hogen, Mori, &c. ..	..	198
xvi.	Higo ..	..	68	xli.	Ishiguro ..	..	202
xvii.	Kinai ..	..	72	xlii.	Fuchi, Kashira ..	..	208
xviii.	Bushu (varia) ..	..	78	xliii.	Unno, Akabumi ..	..	212
xix.	„ ..	..	84	xliv.	Tsuba, various ..	..	220
xx.	„ ..	..	92	xlvi.	Shippo (Enamels) ..	..	230
xxi.	Choshu ..	..	96	xlvi.	Shippo „ ..	..	234
xxii.	Choshu ..	..	102	xlvi.	Mokumé ..	..	238
xxiii.	Suruga, Sado, &c. ..	..	108	xlvi.	Varia ..	..	248
xxiv.	Jakushi ..	..	110	xlvi.	Varia, Sukashi ..	..	262
xxv.	Kaga ..	..	114	l.	Lacquer and Komai ..	..	280

NUMERICAL INDEX.

No.		No. of Plate.	No.		No. of Plate.	No.		No. of Plate.
31	..	..	350	..	..	690	..	..
42	..	..	385	..	95/100	691	..	..
45	..	..	386	..	..	696	..	..
48	..	..	400	..	..	705	..	..
49	..	..	418	..	..	710	..	..
54	..	..	465	..	..	712	..	..
55	..	..	471	..	..	713	..	..
58	..	..	506	..	..	753	..	..
128	..	..	509	..	..	754	..	..
129	..	..	511	..	..	756	..	..
132	..	..	514	..	..	758	..	87/100
133	..	..	515	..	..	759	..	..
134	..	..	516	..	..	760	..	..
138	..	..	519	..	90/100	764	..	..
142	..	..	535	..	..	766	..	..
144	..	..	537	..	..	774	..	..
146	..	..	542	..	..	775	..	..
148	..	..	544	..	..	776	..	..
153	..	..	546	..	..	778	..	..
154	..	..	547	..	..	784	..	..
155	..	..	551	..	..	787	..	..
157	..	..	552	..	..	798	..	..
175	..	..	553	..	..	804	..	..
176	..	..	558	..	..	805	..	..
178	..	..	560	..	..	809	..	..
182	..	..	563	..	..	811	..	..
183	..	..	565	..	..	818	..	..
184	..	..	571	..	..	840	..	..
186	..	..	572	..	..	854	..	..
187	..	..	573	..	..	887	..	..
188	..	..	579	..	..	897	..	..
190	..	..	580	..	..	901	..	..
191	..	..	583	..	..	906	..	..
193	..	..	586	..	..	909	..	..
199	..	..	587	..	..	942	..	..
212	..	..	592	..	..	945	..	..
222	..	82/100	593	..	..	947	..	..
223	..	..	599	..	..	986	..	..
226	..	..	607	..	..	991	..	..
228	..	..	608	..	..	996	..	..
229	..	90/100	610	..	..	1000	..	..
232	..	..	611	..	90/100	1011	..	..
234	..	..	613	..	..	1024	..	..
235	..	..	614	..	..	1028	..	..
236	..	..	615	..	..	1056	..	..
247	..	..	616	..	..	1057	..	..
250	..	..	617	..	..	1061	..	..
257	..	86/100	618	..	..	1074	..	..
258	..	..	627	..	..	1079	..	..
261	..	87/100	634	..	..	1080	..	..
263	..	..	635	..	..	1101	..	..
266	..	..	637	..	..	1109	..	..
293	..	..	645	..	..	1110	..	..
294	..	92/100	651	..	..	1111	..	..
308	..	..	652	..	..	1117	..	..
331	..	..	660	..	..	1180	..	..
333	..	..	661	..	..	1183	..	..
340	..	..	664	..	..	1193	..	..
348	..	..	689	..	..	1194	..	..

NUMERICAL INDEX—continued.

No.		No. of Plate.	No.		No. of Plate.	No.		No. of Plate.	
1195	..	..	ii.	1564	..	..	..	xxviii.
1197	..	..	xxi.	1567	..	..	..	xxviii.
1200	..	..	xxii.	1568	..	..	..	xxviii.
1204	..	..	xxii.	1569	..	..	..	xxviii.
1229	..	..	xxi.	1576	..	..	..	xxx.
1240	..	..	ii.	1580	..	..	..	xxx.
1241	..	..	xviii.	1595	..	..	..	xxviii.
1266	..	..	xxii.	1601	..	..	..	xxviii.
1267	..	..	xxii.	1602	..	..	..	xxviii.
1268	..	..	xxi.	1617	..	..	..	xxx.
1270	..	..	xxi.	1619	..	..	..	xxx.
1278	..	..	ii	1625	..	..	..	xlvi.
1280	..	..	xxii.	1628	..	..	..	xxvi.
1283	..	..	xxii.	1630	..	..	..	xxviii.
1287	..	90/100	..	1630	..	..	..	xxix.
1309	..	..	xvii.	1639	..	..	..	xlvi.
1312	..	..	xvii.	1643	..	..	..	xxix.
1325	..	92/100	..	1646	..	..	..	xxix.
1326	..	86/100	..	1652	..	..	..	xxx.
1329	..	..	xvii.	1654	..	..	..	xiii.
1331	..	..	xvii.	1655	..	..	..	xxvi.
1334	..	..	xlvi.	1674	..	..	..	iii.
1338	..	..	xxiii.	1685	..	84/100	..	xvii.
1340	..	..	xxiii.	1691	..	..	..	xxviii.
1352	..	..	xxiv.	1692	..	..	..	xlvi.
1353	..	..	xxiv.	1694	..	..	..	xxviii.
1358	..	..	xxiv.	1749	..	..	..	xxx.
1359	..	..	xiii.	1762	..	..	..	xxix.
1369	..	..	xxiv.	1764	..	..	..	xxxi.
1375	..	..	xlvi.	1788	..	..	..	xxx.
1382	..	..	xxv.	1793	..	..	..	xxx.
1385	..	..	xxv.	1794	..	..	..	xxx.
1386	..	..	ii.	1804	..	..	..	xxx.
1393	..	..	xxv.	1816	..	..	..	xxii.
1403	..	..	xxvii.	1825	..	..	..	xxxi.
1409	..	..	ix.	1835	..	..	..	xxxi.
1416	..	..	xxv.	1847	..	..	..	xxx.
1420	..	..	ii.	1853	..	..	..	xxxi.
1431	..	..	xxvi.	1855	..	..	..	xxxi.
1434	..	..	xxvi.	1856	..	..	..	iii.
1436	..	..	xxvi.	1857	..	..	..	xxxi.
1440	..	..	xxvi.	1862	..	..	..	ii.
1441	..	..	xxvi.	1875	..	..	..	xxx.
1447	..	..	xxvi.	1892	..	..	..	ii.
1459	..	..	xiii.	1899	..	..	..	xxxi.
1481	..	..	xxvii.	1897	..	..	..	xiii.
1482	..	..	xxiv.	1911	..	..	..	xxx.
1482	..	..	xxv.	1912	..	..	..	xxx.
1484	..	..	xxxi.	1915	..	..	..	xxxi.
1494	..	..	xxv.	1916	..	..	..	xxxi.
1495	..	..	xxv.	1917	..	..	..	xxx.
1496	..	95/100	..	1922	..	..	..	xlvi.
1497	..	96/100	..	1945	..	..	..	xxxi.
1498	..	..	iii.	1954	..	..	..	xxx.
1507	..	..	xxvii.	1956	..	..	..	xxx.
1513	..	..	xxvii.	1958	..	..	..	xxxi.
1516	..	..	xxvii.	1974	..	..	..	xxix.
1530	..	..	xxiv.	1981	..	..	..	xlvi.
1538	..	..	xxviii.	1986	..	..	..	xxvii.
1540	..	..	iii.	2006	..	..	..	xxx.
1552	..	..	xlvi.	2011	..	..	..	xxxi.
1556	..	..	iii.	2012	..	..	..	xxxi.
2015	..	..	..	xxviii.	2015	..	..	xxxi.
2018	..	..	..	xxx.	2018	..	..	xxx.
2026	..	..	..	xxx.	2026	..	..	xxx.
2027	..	..	..	xxxi.	2027	..	..	xxxi.
2030	..	..	..	xxxi.	2030	..	..	xxxi.
2032	..	..	..	xxxi.	2032	..	..	xxxi.
2035	..	..	..	xxxi.	2035	..	..	xxxi.
2038	..	..	..	xxx.	2038	..	..	xxx.
2046	..	89/100	..	xxxi.	2046	..	89/100	..	xxxi.
2051	xxix.	2051	xxix.
2053	xxvi.	2053	xxvi.
2059	xxx.	2059	xxx.
2063	xxxi.	2063	xxxi.
2068	xxxi.	2068	xxxi.
2068	xxxi.	2068	xxxi.
2070	xxxi.	2070	xxxi.
2071A	xxvi.	2071A	xxvi.
2072	xxxi.	2072	xxxi.
2073	xxxi.	2073	xxxi.
2074	xxxi.	2074	xxxi.
2079	xlvi.	2079	xlvi.
2082	xl.	2082	xl.
2083	xxxi.	2083	xxxi.
2086	xxxi.	2086	xxxi.
2091	xxx.	2091	xxx.
2094	xlvi.	2094	xlvi.
2100	xxv.	2100	xxv.
2107	xxxi.	2107	xxxi.
2112	xlvi.	2112	xlvi.
2117	xxxi.	2117	xxxi.
2118	xlvi.	2118	xlvi.
2118	ix.	2118	ix.
2126	xlvi.	2126	xlvi.
2127	xxxi.	2127	xxxi.
2128	xlvi.	2128	xlvi.
2129	xxxi.	2129	xxxi.
2130	xxxi.	2130	xxxi.
2136	xxvi.	2136	xxvi.
2140	xlvi.	2140	xlvi.
2156	..	93/100	..	xxxi.	2156	..	93/100	..	xxxi.
2157	xiv.	2157	xiv.
2159	xxxi.	2159	xxxi.
2163	xxxi.	2163	xxxi.
2170	l.	2170	l.
2185	xxxi.	2185	xxxi.
2187	xlvi.	2187	xlvi.
2189	xlvi.	2189	xlvi.
2191	..	97/100	..	xxxi.	2191	..	97/100	..	xxxi.
2192	xxxi.	2192	xxxi.
2193	xxxi.	2193	xxxi.
2195	xxxi.	2195	xxxi.
2208	xxxi.	2208	xxxi.
2209	xxxi.	2209	xxxi.
2210	xl.	2210	xl.
2214	xxxi.	2214	xxxi.
2228	xxxi.	2228	xxxi.
2231	xlvi.	2231	xlvi.
2232	xxxi.	2232	xxxi.
2242	xlvi.	2242	xlvi.
2244	xxxi.	2244	xxxi.
2249	xxxi.	2249	xxxi.
2251	xxxi.	2251	xxxi.

NUMERICAL INDEX—continued.

No.	No. of Plate.	No.	No. of Plate.	No.	No. of Plate.
2261	.. .. xxxvi.	2505	.. .. xxxviii.	2686	.. .. xliii.
2263	.. .. xlviii.	2506	.. .. xxxviii.	2688	.. .. xliii.
2269	.. .. v.	2512	.. .. xxxviii.	2691	.. .. xliii.
2276	.. .. xiii.	2516	.. .. xxx.	2693	.. .. xviii.
2277	.. .. xliv.	2518	.. .. xxx.	2694	.. .. xlv.
2278	.. .. xxxviii.	2521	.. .. xlix.	2706	.. .. l.
2284	.. .. xxix.	2533	.. .. xl.	2718	.. .. xlii.
2285	.. 82/100 .. xxxvi.	2535	.. .. xl.	2722	.. .. xlv.
2316	.. .. xxxvi.	2536	.. .. xl.	2723	.. .. xxxix.
2320	.. .. xlii.	2551	.. .. xxxix.	2724	.. .. xxxix.
2326	.. .. xxxvii.	2552	.. .. xlii.	2725	.. .. xxxix.
2329	.. .. xxxvii.	2560	.. .. xiii.	2731	.. .. xlv.
2330	.. .. xxxvii.	2563	.. .. xiv.	2733	.. .. xxxv.
2331	.. .. xxxvii.	2565	.. .. xlii.	2740	.. .. xiv.
2337	.. .. xxxvii.	2567	.. .. xl.	2743	.. .. xiii.
2338	.. .. xxxvii.	2568	.. .. xl.	2746	.. 92/100 .. ii.
2340	.. .. xxxvii.	2569	.. .. xl.	2747	.. .. xi.
2341	.. .. xxxvii.	2573	.. .. xlviii.	2748	.. .. xiv.
2342	.. .. xxxvii.	2575	.. .. xlviii.	2749	.. .. xxxv.
2343	.. .. xxxvii.	2576	.. .. xxiv.	2751	.. .. xxxviii.
2344	.. .. xxxvii.	2577	.. .. xlii.	2758	.. .. xlv.
2345	.. .. xxxvii.	2578	.. .. xxxix.	2760	.. .. xlv.
2351	.. .. xxxvii.	2581	.. .. l.	2761	.. .. xlii.
2353	.. .. xxxvii.	2582	.. .. l.	2763	.. .. xxvi.
2356	.. .. xlii.	2584	.. .. l.	2767	.. .. l.
2360	.. .. xxxvi.	2585	.. .. xli.	2774	.. .. xxix.
2362	.. .. xxxvii.	2586	.. .. xli.	2779	.. .. xxvi.
2368	.. .. xxiv.	2591	.. .. xlii.	2790	.. .. xlix.
2373	.. .. xxiv.	2593	.. .. xxxix.	2803	.. .. xxxv.
2394	.. .. xxxviii.	2593	.. .. xli.	2804	.. .. viii.
2398	.. .. xxxviii.	2595	.. .. l.	2806	.. .. xlii.
2399	.. .. xiii.	2596	.. .. xiv.	2810	.. .. xlii.
2400	.. .. xxxviii.	2598	.. .. xli.	2813	.. .. xlix.
2401	.. .. xxxviii.	2600	.. .. xli.	2818	.. .. iii.
2404	.. .. xxxix.	2602	.. .. xli.	2820	.. .. l.
2407	.. .. xxxviii.	2603	.. .. iii.	2828	.. .. xxx.
2418	.. .. xxxviii.	2607	.. .. l.	2833	.. .. xiv.
2420	.. .. xxxviii.	2608	.. .. xli.	2856	.. .. xxx.
2425	.. .. xxxiii.	2610	.. .. xlii.	2867	.. .. xliii.
2431	.. .. xxxviii.	2612	.. .. xli.	2869	.. .. xvii.
2436	.. .. xxxviii.	2620	.. .. xli.	2872	.. 95/100 .. xxv.
2441	.. .. xxxiii.	2625	.. .. xli.	2880	.. .. xxx.
2444	.. .. xxxiii.	2629	.. .. xlii.	2881	.. .. xxvi.
2445	.. .. xxxiii.	2630	.. .. xli.	2885	.. .. xl.
2450	.. .. xxxiii.	2634	.. .. xlii.	2888	.. .. iii.
2451	.. .. xxxiii.	2635	.. .. xli.	2902	.. .. xlii.
2452	.. .. xxx.	2637	.. .. xli.	2910	.. .. l.
2459	.. .. xxx.	2638	.. .. xlii.	2930	.. .. xxxvii.
2463	.. .. xxxix.	2647	.. .. xli.	2931	.. .. xl.
2466	.. .. xxxix.	2654	.. .. xiv.	2932	.. .. xiv.
2467	.. .. xxxv.	2656	.. .. xxvi.	2936A	.. .. xxvi.
2469	.. .. xiii.	2657	.. .. xliii.	2938	.. .. xii.
2471	.. .. xxxix.	2658	.. .. xliii.	2940	.. .. xxxvii.
2472	.. .. xxvi.	2659	.. .. xliii.	2943	.. .. xxii.
2473	.. .. xxxix.	2664	.. .. xiv.	2953	.. .. v.
2482	.. .. xxxix.	2665	.. .. xiii.	2970	.. .. xlii.
2483	.. .. xxxix.	2666	.. .. xiv.	2971	.. .. xlix.
2487	.. .. xxxix.	2667	.. .. xxvi.	2975	.. .. xxix.
2495	.. .. xxxix.	2669	.. .. xxvi.	2977	.. 94/100 .. xxiii.
2500	.. .. xxxix.	2670	.. .. xiv.	2978	.. .. xxiii.
2501	.. .. xxxix.	2674	.. .. xlii.	2981	.. .. xlv.
2504	.. .. xxxviii.	2676	.. .. xxvi.	2982	.. .. xlv.

NUMERICAL INDEX—*continued.*

No.	No. of Plate.	No.	No. of Plate.	No.	No. of Plate.
2985	.. .. xlv.	3088	.. .. xlvii.	3681	.. .. xxvi.
2989	.. .. xlv.	3089	.. .. xlvii.	3682	.. .. xxvi.
2992	.. .. xlv.	3092	.. .. xlvii.	3684	.. .. xiv.
2993	.. .. xxxii.	3094	.. .. xlvii.	3691	.. .. xiv.
2996	.. .. xlv.	3101	.. .. xlvii.	3748	.. .. xiv.
2997	.. .. xlv.	3103	.. .. xlvii.	3757	.. .. xiii.
2998	.. .. xlv.	3108	.. .. xlvii.	3764	.. .. l.
2999	.. .. xlv.	3116	.. .. xlvii.	3765	.. .. l.
3001	.. .. xlv.	3119	.. .. xxxiii.	3766	.. .. l.
3003	.. .. xlv.	3126	.. .. xlvii.	3767	.. .. l.
3004	.. .. xlv.	3130	.. .. xlvii.	3789	.. .. l.
3035	.. .. xlv.	3132	.. .. xlvii.	3790	.. .. l.
3038	.. .. xlv.	3140	.. .. xlvii.	3795	.. .. xiii.
3041	.. .. xlv.	3150	.. .. xiii.	3834	.. .. xlviii.
3046	.. .. xlv.	3155	.. .. ix.	3841	.. .. xvii.
3047	.. .. xlv.	3159	.. .. ix.	3843	.. .. ix.
3048	.. .. xlv.	3215	.. .. iii.	3844	.. .. ix.
3049	.. .. xlv.	3457	.. .. xlv.	3871	.. .. xvii.
3050	.. .. xlv.	3489	.. .. xlviii.	3936	.. .. xviii.
3053	.. .. xlv.	3511	.. .. xxix.	3938	.. .. xviii.
3054	.. .. xlv.	3523	.. .. xlviii.	3951	.. .. xlviii.
3059	.. .. xlv.	3547	.. .. ix.	3970	.. .. xxviii.
3065	.. .. xxvi.	3548	.. .. ix.	3973	.. .. xlii.
3067	.. .. xlv.	3637	.. .. xiii.	3998	.. .. ix.
3068	.. .. xlv.	3638	.. .. xiv.	3999	.. .. vii.
3070	.. .. xlv.	3639	.. .. xiv.	4050	.. .. xiii.
3073	.. .. xlv.	3640	.. .. xiii.	4053	.. .. xiii.
3078	.. .. xlv.	3661	.. .. xxvi.	4059	.. .. xiii.
3087	.. .. xlvii.	3669	.. .. xxxiii.		

The fractions indicate the size of the photograph in percentage of the real size of the original.

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INTRODUCTION.

The dispersal of a collection, especially when of such an extensive nature as the present one, is always attended by regrets at the breaking up of the ensemble brought together piece by piece and lovingly cared for during many years of collecting. Yet it has a redeeming feature in the opportunity afforded to others, equally keen in their love of the beautiful, to study, compare, and acquire specimens for their own cabinets, to be equally cared for and preserved, to pass on, in the course of years, into the hands of other devotees, or perchance to find an ultimate resting place in some museum. To the mind of true collector, the latter fate appears the least desirable, and doubtless the artist, the craftsman, would, if their voices could be heard from the grave, prefer the fruit of their labours to be cared for by "amateurs," handled and discussed by students, worshipped by connoisseurs ready to expatiate on the beauties of the design or the perfection of the work, rather than it be shown one side at a time, often in a bad light, in the cold glass cases of a museum, to be either stared at or ignored by thousands. And more truly can this be said of sword furniture than of all other articles *de vertu*, more truly of the Far Eastern Arts than of European antiquities or curios from savage lands. Often enough have I heard a *chasen* compared to a shaving brush by a would-be wag, but too often has the ignorance of passers-by been displayed when I have been asked whether sword guards were escutcheons for door locks, and *kashira* tops of snuff boxes! Indeed, the Japanese themselves have sinned deeply in this respect, a *tsuba* and a few *fuchi* soldered together for sale to the foreigner masquerade sometimes as candlesticks; *fuchi kashira* have been lined with silver and made into elegant little boxes too small to hold anything, of which there is one example in this collection; as to key-hole escutcheons, Artists in Europe, I am afraid, led the way.

The collection catalogued in the following pages was begun in the early Eighties, and grew until some six or seven years ago; it was never intended to represent in a dogmatic manner the chronological development of sword furniture, nor to embody the classifications and ideas propounded from time to time by various earnest writers and sometimes by self-styled experts. Its owner selected whatever pleased him whether from the standpoint of workmanship, or of design, or because the nature of the metal, its colour and, generally speaking, the caractère of a piece attracted him.

To those who collect from the point of view of workmanship, the period is immaterial, and the Japanese themselves attach more importance to good work than to a date. In Japan, however, the date, when a piece is genuine, is usually vouched for by a number of certificates of origin called *orikami*, or by notices of ownership which accompany it. These, when present, undoubtedly enhance the interest and value of the fitting, sword, or piece of lacquer or pottery, etc., to which they belong, but they were often forged even in olden days.

The following introduction is not intended for the older collectors who have studied sword furniture; it has been written rather for those who have not yet gone deeply into the subject, and it is purposely general in its treatment, it being my purpose here merely to give an outline of the evolution of sword furniture, and a rapid survey of its technique.

* * * * *

The Japanese Kami, descendants of the Gods, are usually depicted wearing necklaces of *magatama*, peculiar beads, shaped like the claw of a wild animal, together with anklets and bracelets, of which the dolmens have yielded a few specimens to the spade of the antiquarian. Their descendants in the historical period distinguished themselves both from their ancestors and from

the people of other countries by discarding those personal ornaments, restricting themselves to more or less costly fabrics for their clothing, and regarding with especial pride their chief weapon, the sword, that mighty blade of which it has been said that it was the soul of the Samurai, and that its hard cold steel embodied, hidden in its substance, more than mere Art could impart.

It is not therefore surprising that not only the blade, but the other necessary component parts of the complete sword, namely the scabbard and the fittings of the hilt, received from very early times some measure of artistic decoration, and that, with the evolution of the country from the semi-legendary period, through four centuries of internal wars and through two centuries of peace, the sword and its fittings underwent numerous changes in style and in decoration bearing the stamp of the corresponding periods.

The earliest iron swords which have been dug out differ already from the ancient Chinese swords in having a separate pommel and a separate guard, instead of the blade being upset into a projection at the base of the tang; they were long straight blades, apparently of heavy section, forged to a single edge.* The tang is also heavy, not flattened, and the *tsuba* or guard which fits it is oval in shape, with the large central opening also elliptic; the web sometimes solid, sometimes perforated with a number of trapezoidal holes, chiselled out, leaving a few solid rais between the centre and the rim. Copper is the material of the guard, usually covered with a heavy coating of gold beaten on, or perhaps obtained by means of mercury gilding, a method known in China in very ancient days. The thickness of such *tsuba* varies greatly, and in some cases the edge is turned over on one side, forming a stiffening rim. This last type is however believed to be posterior to the plain flat guard. The pommel, *kashira*, set at an angle to the hilt, was then bulbous, a hollow knob of copper filled with some fibrous material, and gilt outside; a perforation allowed of a wrist strap, or "dragonne," being passed through the *kashira* to give a more secure hold upon the hilt.

These weapons which have been ascribed to the Yamato era are found in dolmens and *misasagi* or mound sepultures; they date back therefore to some period two centuries B.C., according to most authorities; but it is admitted that dolmen burial was continued in a modified manner until after the Wado Era (708-714), although it had been prohibited by law long before that date. It may be remarked here that the first mention of Japanese native copper dates precisely from the Wado period, when coins made of that metal were cast bearing the inscription *Wado Kaichin* and that accordingly copper and bronze implements anterior to that date may have been made of foreign metal.

The decoration of the metal scabbard consisted in scrolls of dots, or lines of circles punched in circular dots; the length of the blade in the Yamato period does not appear to have exceeded four feet.

Undoubtedly this long straight weapon marked already a phase in evolution; it had been preceded by the two-edged sword, called *Tsurugi*, or *Ken*, the "weapon of the Gods," perhaps of steel, more likely of bronze, of which a few specimens have been dug out, stone moulds found, and stone substitutes recovered from the tombs. These bronze weapons are short, some 10 inches to one foot in length, lanceolated, with a central rib flanked by two small openings; of a type which has subsisted till modern days in Malay daggers: it is an open question whether some of the bronze swords are not, like the stone ones, mere substitutes laid in the tomb instead of the actual weapons, whereas in the Yamato period, the importance of the iron sword was already so great in the eyes of the warrior that no substitute was tolerated, and the departed was buried with his fighting blade. At any rate, the two-edged *Ken* whatever its merits as an early weapon became a symbolical implement in the Buddhistic paraphernalia; with a *vajra*, or a lotus hilt, its blade shines in the grasp of Fudō and of other Buddhist divinities, it is associated with Kobodaishi as a "praying for rain sword" *Amagoi Ken*, and its use continued from the Tenth Century till the Restoration in the religious ceremonial.

* It has been suggested, however, that some of these early swords were of thick lozengular section with a double edge.

But the sword of Yamato becoming an obsolete weapon, was transformed from a straight blade into a curved one in the fighting sword called *tachi*, suspended from the belt by cords or chains, although in the ceremonial *tachi* such as that shown on the portrait of Shotoku Taishi besides a number of similar weapons preserved in temples the blade is quite straight. The small sword or dagger which was worn more for emergency than for war purposes had also a straight blade, and both types were affected in style and decoration by the influence of Chinese civilization and rules of ceremonial. The length and size of the blades varied further when, with but a few intervals of peace in which the Arts flourished, the internal wars between the clans, Minamoto, Taira, Ashikaga, and Hojo made Japan a country divided against itself, her Emperors mere puppets in the hands of the military chiefs.

Fighting on foot became then of less importance, single combat and corps à corps gave place to cavalry battles and a universal use of the bow and arrows as a means of attack; the weight of the blades was consequently increased, and the two-handed *tachi* became so much larger than hitherto that the older blades were remounted as short *tachi*, called *Ko tachi* or merely *Katana*. So large were such blades—some exceeding five feet in length, in the Genko era (1331-1333), striking examples of which are kept in the treasure of the Itsukushima shrines—that they were carried on the back; and so great was the belief in their demoralizing influence upon the enemy that later in the Korean war (1592) *O Tachi* were carried, made of wood, covered with tinfoil!

Further alterations took place during the feudal wars which practically terminated under Taiko Hideyoshi and with the final centralisation of the Imperial administration in the hands of the first Tokugawa Shōgun, Iyeyasu.

With peace in the Empire, the weapon of battle did not lose its importance, sword blades were appraised at fictitious values, and given as presents by grateful but impecunious lords to their loyal henchmen instead of land or money; the *Katana* remains the sharp instrument of personal revenge, settling family feuds or promptly repaying the impertinence of an inferior or an equal; the short sword, *Wakizashi*, retains its honoured use as the means of committing *Seppuku* (*harakiri*) up to the modern period; but, if the style of the various kinds of blades recognised by ceremonial or fashion became fairly settled, the same cannot be said of their fittings; three score years after the death of Iyeyasu the Empire passed under the rule of the Shogun Tsunayoshi, when private fortunes were restored and luxurious tastes ran high, trade with the foreigner was then a mere accident of infinitesimal proportion but of far reaching influence, extravagance, may recklessness, in expenditure was the rule both with the Government and with the people; the Genroku Era (1688-1703) was at hand, when artistic decoration reached its apex of richness, when the rich man often woke up beggared, and beggars made fortunes, when gold was the keynote of every decoration, and found its way in every masterpiece of lacquer, every choice production of the sword decorator; albeit the coin of the realm was sadly debased, and needed revision in 1714. The long sword worn at the Yedo court was then a shorter weapon than at the time of Iyeyasu, its length was settled by law in 1670 to 2 shaku, 8 sun, 8 bu (870 mm. equals 34 $\frac{3}{4}$ in.), and the short sword did not exceed 1 shaku, 8 sun (545 mm. equals 21 $\frac{1}{2}$ in.). Iron, the softer metals, and especially their alloys, even pure gold and silver were the chief materials used for the fittings, their wealth of decoration increasing year after year until towards the Tempō Era (1830-1843) when a return to the simpler life was attempted, and the style of mountings although still rich became less exuberant in its display of gold, yet profuse in its decoration.

Let us now consider the various types and styles of swords and the fittings appropriate to each.

The *tachi*, or slung sword, attached to the belt was a large sword, the largest worn, its pommel affected at an early date a flat oval shape, derived from the ring pommel of the Chinese sword, made of copper or bronze, in place of the bulbous one prevalent during the Yamato period, chased with perforated designs leaving in positive silhouette such familiar outlines as two dragons and a *tama*, or simply the head of a Howo bird, as amongst those exhibited in the Tokyo Imperial Museum, which, with the exception of one, have no *tsuba* left; again the pommel

was either a rounded fitting, or was chased in the form of a bird's head; the scabbard was covered with bronze or copper plates also decorated à jour, the *tsuba* was then of the form named *Shitogi tsuba*, from its resemblance to a ritual cake used in Shinto ceremonies. The *tachi* of this early period was a fighting weapon, as well as an integral part of the ceremonial dress; soon however, even after the modification from the straight to the curved blade, the latter function became pre-eminent, *tachi* fitted with painted and decorated scabbards, braided with cords of various colours according to the official status of their owner became tokens of rank.

An elaborate system of rules, copied from Chinese ceremonial, prescribed in detail the style of the sword and its fittings. *Itomaki no tachi*, later called *Sayamaki no tachi*, with flat braid wound round the scabbard, and *Shirazaya tachi*, the scabbard of which was covered with a bag of fur, were only carried in war and military displays. The *Kuge no tachi* and the *Efu no tachi* were reserved to the Princes and nobles of the Imperial retinue, and to the officers of the Imperial guard (*Efu*) respectively; the latter officials being divided into eight ranks, all of which had distinctive costumes with corresponding variations in the outward appearance of their weapons.

During the Ashikaga period the nobles of the first four ranks wore usually slung from the belt the *Shira tachi*, or white *tachi*, the mountings of which were of silver, and a young retainer walked behind carrying their *Kurotachi*, all the mountings of which were black shakudo or lacquered material, with gilt *menuki* affecting the shape of the *mon* or crest of the owner. In addition, the *Kenuki gata tachi* might be worn, taking its name from a sort of hair tweezers: *Kenuki*. The handle was in all cases covered with shark skin, *samé* and decorated with *menuki* of which more anon, and several pieces of metal called *Kanamono* distributed in ornamental designs, between the *Kashira* (pommel)—which on the *tachi* only receives the name *Kabuto gané*—and the *Fuchi* or ferrule fitted at the base of the handle.

Nothing need be said here respecting the *Hoso tachi*, of the *Tori no tachi*, of the *No Dachi* with a ring of bells around the handle, and of the *Shin no tachi* beyond recording the names.

The scabbard of the *tachi* received two *Ashi*, or feet, through which pass the suspension cords (*obitori*) and five rings, the last two of which hold some stiffening plates called *Amaoi*; the end ferrule, called *Kojiri* in the ordinary sword receives the name *Ishizuri*.

The *tsuba* fitted to *tachi* were of the shapes called *Shitogi* and *Aoi*, both of which present several varieties.

The fighting sword par excellence is the *Katana*, the curved blade of which varies in section and the study of which is entirely beyond the scope of this chapter, in fact it would fill a fat tome; suffice it to say that its size varied from time to time, following the development of the *tachi*, down to the length settled by the edict of 1670 already mentioned.

Katana blades, and indeed all sword blades, are classified in two kinds: old blades, *Ko To*, made before 1570, and new blades (*Shinto*) made after that date; they are distinguished from the *tachi* blades by the position of the signature which is chased on the tang, on the *omote* or face in the *Katana*, i.e., outside the sword when worn, (edge upwards in the belt) and in the case of the *tachi* on the *Ura* (outside when worn slung, edge downwards).

The scabbard of the *Katana* is fitted with a perforated knob of metal, horn or lacquered wood called *Kurikata* through which passes a flat silk cord, the *Sageô*, the pattern of which in various colours harmonizes with the armour and cognizances of the wearer. This cleat prevented the scabbard from coming out of the belt when the sword was drawn, and the cord was used to tie it to the *obi* (belt) or if necessary to tie back the sleeves so as to secure greater freedom of action in a fight. The end of the scabbard receives a closed ferrule, called *Kojiri*.

The second sword which the Samurai carried in the belt was a shorter one, called *Wakizashi*, the length of which varied from period to period, until settled in 1670. These two swords forming a pair were called *Dai-sho*, i.e., large and small, their decoration was uniform, and the fittings are therefore called when in pairs *Dai-sho* as well as the swords themselves.



1195.



1892.



1240.



234.



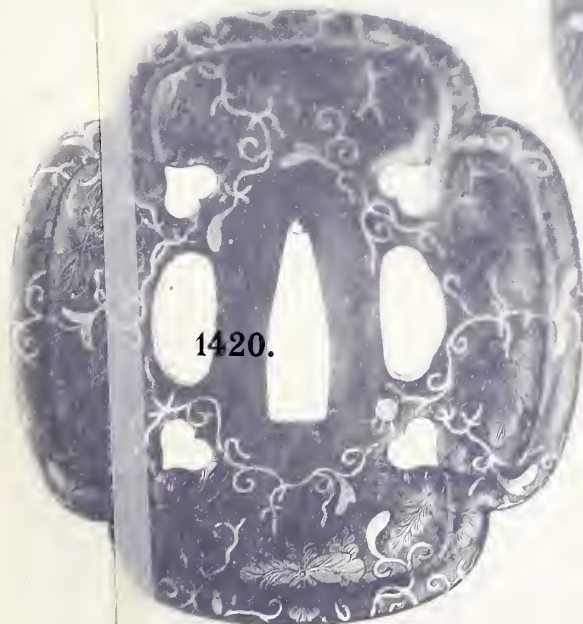
1278.



2746.



1862.



1420.



1892.



1386.

1895

0421

482

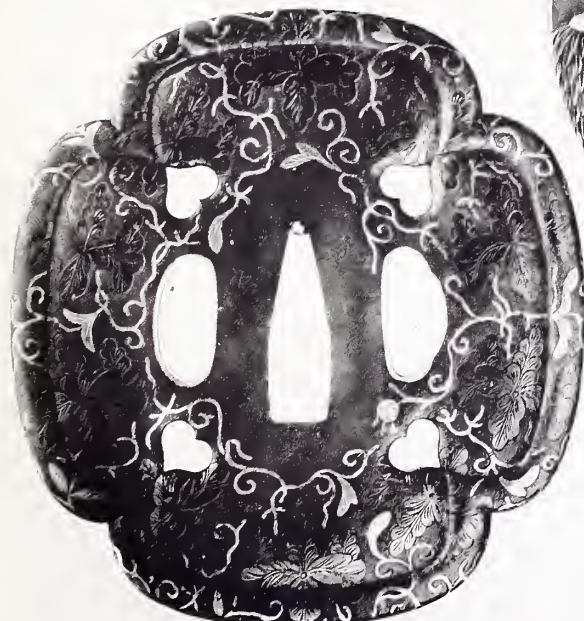
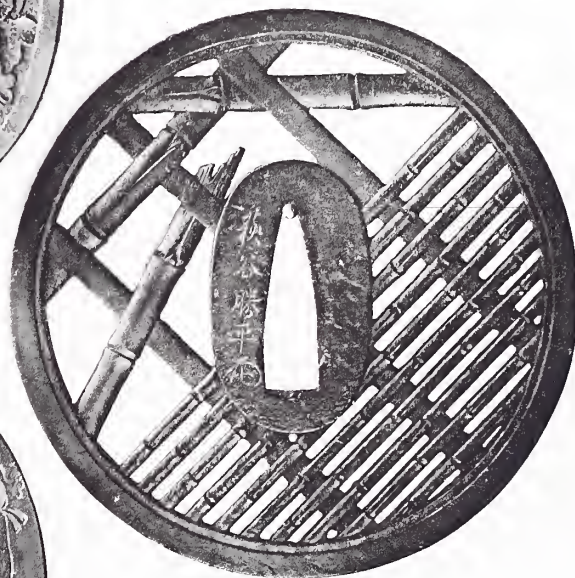
The two species are one of the shapes called *Stang*, and *An*, both of which are

2740

1805

1450

1895



The *Wakizashi* was the only sword allowed in the Palace, and even in entering private houses it was customary for the Samurai to remove his long sword, which was placed on a specially provided stand, called *Katana Kake*. Upon the fittings of the *wakizashi* were therefore lavished the skill of the chaser and of the lacquerer. The scabbard, besides its *Kurikata* and an additional fitting called *Soritsuno* intended to retain the sword in the *obi*, possesses an elaborately decorated *Kojiri*, but it is to the *Kozuka* and the *Kogai* fitted at the top of the scabbard that most interest attaches, as will be seen later.

Shorter than the *Wakizashi* was the *tanto*, a blade rarely exceeding 10 *sun* in length (350mm.) fully fitted, and worn in the house; when mounted without a guard it was called *Aikuchi*, and was worn by old people or by those who had discarded the grossest portion of secular life to enter a semi-religious retirement under the name of *Inkyo*, or *Niudo*, and by those rewarded with the titles *Hoin*, *Hogen*, &c.

It was the blade of such a small sword which was used to commit Harakiri, in a stately way, the dagger being then fitted with plain haft and scabbard of white wood, without metal or lacquer decoration; it was often called *Kosungobu* from its length: 9½ in.

Smaller daggers were carried on the right of the belt, they were 8 *sun* 3 *bu* long, and called *Metzashi*; from their use to cut the ligaments of armours they became known as *Yagen doshi*, they replaced the *Koshigatana* of earlier days.

This dagger being short it was possible to wear it hidden in the folds of the *Kimono*, and it became the weapon of women, the *Kwaiken* or *Kwaito* which was used by ladies as a ready means of committing suicide by severing the arteries of the neck; this form of self-inflicted death being called *Jigai*.

These broad divisions cover the field sufficiently for purposes of classification; much could be added which would merely confuse, for in most cases such names as *Denchu Zashi* (palace wear), *Kubitori* (head-cutter), *Kamuri ochi* (small stiletto), *Yorodoshi*, *Mijika to* (sort of *Ken*), introduce almost illusory distinctions only; it is well however to remember that certain dresses necessitated the wearing of certain swords, the *Nagahakama* and the *Kimono* and *Haori* with *Dai mon* (big crest) were associated with the wear of the short sword (*Chiisai Katana* or *Wakizashi*). Amongst high retainers the clothing worn being the ceremonial *Kamishimo*, the short sword was sometimes called *Kamishimozashi*.

Finally, children were trained from their earliest days to wear swords; the *Mamori Katana* or charm sword, to which was attached a *Kinchaku*. Recollection of the earlier days when the sword was a protection to the wearer only through his own skilful wielding, a small sword the haft and scabbard of which were covered with brocade, was the first possession of the child Samurai; later when five years old, he was ceremoniously stood upon a *Go ban* to be dressed in his first *hakama*, and another sword was given him; later still a pair of swords, of appropriate size and fittings, led him step by step to the beautiful and awesome weapon wherewith he was to fight the battles of his clan, or avenge the honour of his name.

THE FITTINGS.

To unravel the history of the Japanese sword, and especially that of its fittings, is a task the magnitude of which becomes more evident and more appalling at every further step which the student succeeds in making towards his goal. Books relating to sword blades and swordsmiths exist in hundreds, wherein the names and characteristics of every swordsmith are set forth with more or less detail, shuffled in alphabetical order, or in families, or in provinces, as the compiler felt himself moved by the spirit, but the fittings have not received at the hands of writers such a satisfactory treatment. Some books, like the *Soken Kisho*, mention a man's name, perhaps his age and a few scanty particulars, then compare his work to the snow on a far distant mountain, or

the swift flight of a swallow over a still lake; others are less poetical but give addresses in long forgotten streets. Drawings of fittings are rare in those old books, only the Goto Family received some sort of pictorial recognition. In the more modern publications, published previous to 1876, some information is available, but in nearly all cases it is meagre, and often lacking in critical value. During the last fifteen years, however, some attention has been paid in Japan to the study of the fittings and more material is becoming available.

In the previous pages mere allusion has been made to the fittings of the sword. Foremost in practical importance was the guard or *Tsuba*, but the first rank from an artistic point of view was ascribed by the Japanese to the three small pieces of sword furniture called *Mitokoro mono*, "the things of the three places," namely the *Menuki*, *Kogai* and *Kozuka*, then to the pommel *Kashira* and the ferrule *Fuchi*, the aggregate of these small parts being called *Soroimono* when made as one set by the same artist. Such sets of *Soroimono* were a common form of present in noble families. The works of the Goto masters, for instance, were often given to one another by Daimyos and were highly treasured by their owners. They were of course from time to time mounted on swords as the fashion changed and new scabbards were fitted, chiefly before the new year, together perhaps with new *Itomaki* or *Samé* being fitted to the hilt. *Shinzamé* specially prepared and wrapped with brocade was thus presented between friends.

The *Kozuka* is a small knife, properly called *Ko to* (*Kogatana*), fitted in a special housing on the side of the scabbard of the short sword nearest to the body, the name *Kozuka* really meaning small knife handle *Ko(to)tsuka*; the blade itself is flat on one side and with a single edge, often engraved with poetry, portraits of the celebrated poets or invocations, but it is on the small handle, generally of metal, that the chaser exercised his skill. The origin of the *Kozuka* is very remote and doubtful; it may find its prototype in certain short knife blades found in the sepultures, and a small knife attached to the sword is mentioned in the *Kojiki*, s.v. Hohodemi no Mikoto, but the decoration of the hilt can hardly be anterior to the Twelfth to Thirteenth Centuries, it has even been stated that it was posterior to Goto Yujo, although the existence of *Kozuka* is mentioned in *Taiheiki*, *Ozoshi* and other early compilations. Still it is to the Goto that the artistic development of the *Kozuka* is undoubtedly due.

The early *Kozuka* seems to have been heavy and scantily decorated, sometimes *Menuki* being riveted on to the face and plated metal soon displacing the use of pure gold in the chasing of the figures or subjects; finally in the articles made in large quantities during the Eighteenth and the Nineteenth Centuries the face is made separately and fitted to a frame.

In the Higo province, a small knife called *Umabari* (horse needle), used to stab horses in the legs so as to produce some peculiar excitation of the muscles, finds its place on the short sword on the side opposite to the *Kozuka*; its blade and handle are forged in one piece.

The *Kogai* was originally a sort of hair pin, it is a long style-like implement, the handle of which is usually decorated; it is derived from the hair pin used in connection with Chinese crowns, *Kamizashi*, and according to ancient texts it was used to re-arrange the hair which had become tangled under the helmet or through some accidental occurrence. There are split *Kogai*, made in two pieces, which could be used as chopsticks, sometimes they are quite free, but more often fitted with locking projections.

The *Menuki* were the rivets holding the tang of the sword into the hilt; from mere nail heads they developed into ornamental plates which were placed under the wrapping (*Itomaki*) of the hilt, so as to give a firmer grip, the rivet (*mekugi*) being then reduced to a wooden pin or dowel passing through the hilt.

The *Tsuba*, or guard, derives its name according to the *Soken Kisho* from that of a flat spool (*Tsumi* or *Sanshigu*) used in ancient days in the reeling of raw silk. Several other etymologies have been suggested such as *Tsumiha* "nose of the sword" and *Kenji*, ear of a *Ken*. The history of the *Tsuba* is almost as involved as its etymology.

We have already alluded to the early copper or bronze guards found in the sepultures, ascribed to the period between the Second and the Eighth Centuries, we have seen that the early *Tachi* had a guard called *Shitogi tsuba*, the original shape of which was derived from the ritual cake called *Shitogi*. Although its depth was considerable, the small width of this type of guard made it an unsatisfactory fitting, affording little or no protection to the hand in a fight; it was therefore supplemented by two strips or half rings of metal secured on each side of the main part, to give some better protection to the fingers. The style of these early fittings has not, however, been satisfactorily described so far, although a few drawings are available of the swords kept at Isé; the early swords once deposited in the Shosoin were lost in the Twelfth-Thirteenth Centuries, but a "Shosoin" style is found, chiefly on ornamental, presentation *tachi*, with extensive decoration in gold medallions and cabochons of blue stones, some examples of which have been sent to the Japanese Art Section of the Japan-British Exhibition this year. It is thought that the alteration from the original shape to this more efficient *tsuba* took place towards the Tenth Century; at any rate it held sway up to modern times, and *tachi* fitted in the *Meiji* era have hollow mounts of that description made of gilt copper.

At that time the Chinese influence was already widely felt, the shorter swords and daggers were accordingly fitted in a manner derived from the Chinese style, the *tsuba* was a flat, fairly thin plate of metal, but it afforded little or no protection, especially with those weapons which were only worn on peaceful and ceremonial occasions; the double-edged *Ken* with vajra hilt for instance would have been an awkward sword to use in a serious fight. A rapid development was however at hand, the feudal wars in which the Minamoto and the Taira shed so much blood to satisfy their lust for domination required different weapons from the ceremonial *Tachi* and *Tanto*, the larger curved blades wielded in corps à corps engagements would have made short work of *Shitogi tsuba*; a more efficacious guard was therefore provided, large enough to shield the hand, yet light enough not to cause by its inertia the breakage of the blade either at the *habaki* or at the *mekugi* hole, fatal contretemps in a deadly battle, the occurrence of which is related in ancient chronicles. The *tsuba* of the Gempei period was made of leather, or raw hide, either clamped between two thin plates of iron, or on the contrary covering a central iron plate; lacquer, usually black, was used to cover the whole and make it waterproof. *Tsuba* made entirely of lacquered hide were called *Neri tsuba*. In those days of the Eleventh to Twelfth Centuries the sword was still fairly light, and sharply curved, the blades described in old Japanese books, copied from swords preserved in the temples or as family heirlooms, show this plainly. They are nearly all fitted with rounded oblong *tsubas* or with guards of the type known as *Aoi tsuba*—because its four curved sides with reentrant heart shaped angles are reminiscent of four *Aoi* leaves. The flimsiness of the material when raw hide only was used, was a drawback to which a simple remedy was found, consisting in placing on both sides of the layers of leather, plates of metal, iron or bronze, which were called *Dai Seppa*, or *Ō Seppa*. It is upon these thin stiffening plates that the artists of the period began to punch or to chase ornamental designs; as their thickness was not always such as to give a proper fit to the hilt, secondary washers of brass or bronze were introduced between the *Fuchi* and the guard, and also between the guard and the *habaki*, these *Ko seppa* or *sassara seppa* need no special description. As time went on, leather was more or less discarded, the fights were becoming fiercer, the blades heavier, two-handed, with a greater section of metal at the hilt permitting of full protection being obtained by means of larger *tsubas*, iron plates with or without perforations became possible, and thick openwork guards as described, covered with decorated *O seppa*, the date of which is ascribed to the Thirteenth and Fourteenth Centuries. It might be rash however to take it for granted that the chronology of these early fittings is absolutely accurate; there is no actual proof that weapons presented to temples, and upon the descriptions and drawings of which attempts at chronological classification are based, were not remounted before presentation. We know that swords once the possession of Yoshitsuné, of Goshirakawa Tenno, of Go Daigo Tenno, of Hidesato, of Ashikaga Takauji, of Taira no Shigemori, &c., &c., are figured, the fittings of which show some elaborate decoration and it might be hard to discuss the evidence of these illustrations in the *Shuko Jisshu*, the *Honcho Gunkiko*, *Itsukushima Hommotsu Zué* and a few other works. The very armour attributed to Yoshitsuné presents a wealth

of decoration in perforated, chased and gilt metal, the exquisite finish of which *nous laisse rêver*. The man who could do this chasing in the Twelfth Century—taking it for granted that this armour is genuine and not apocryphally dated—should have a fame far beyond that of Goto Yujo, the “Father of Chasing,” the “Saint of the Art,” as the *Soken Kisho* calls him. According to illustrations, not only this famous suit but most of the armour of the Twelfth to Fifteenth Centuries is profusely ornamented with chased metal fittings of fine workmanship, yet it would be in our opinion unwarranted to assume upon that evidence that the *tsuba* was generally decorated in the Eleventh and Fourteenth Centuries.

These fine armours *may* have been used in war, but it is probable that those specimens presented to temples—and from which the illustrations were made—were worn on ceremonial occasions only. In the same way the *tachi* were ceremonial swords and their style was rigidly determined by rules of etiquette. The ornamentation of their *tsuba*—if any—cannot be construed as an argument in support of the opinion that war *tsuba* were ornamented at all.

Further, we do not intend to discuss here the influence of the attempted Mongol invasion upon sword furniture; the increased size of the blades conspicuous under the Fujiwara régime may well have been the natural result of simple evolution without this rapid success of the Japanese arms upon the alien foe having caused such a revolution in armoury as to warrant it being taken as a sharp division in the chronological study of the *tsuba*, although to the Mongol attack is due the introduction of war machines in Japanese warfare, in imitation of the Chinese implements which Marco Polo claimed to have built for the “Grand Khan.” The Fujiwara style of sword was heavy and the *tsuba* correspondingly large; then and in later days it was used as a step in scaling walls, and it must have been several times the width of the blade to permit of such feats, yet it is doubtful whether it is possible to ascribe with certainty any style *tsuba* to the Fourteenth Century with the exception of a few types; still less can anyone sharply discriminate between the influence of the Hojo rule, and the separation of the two dynasties, North and South, as T. Hayashi tried to do. In fact there can be no doubt that the *tsuba* used in warfare were iron guards, but scantily decorated if at all, doubtless they were oxydised and lacquered, but fine chasing was needless except on weapons of parade.* After the Fifteenth and Sixteenth Centuries the ground is better known, the genealogy of the MIOCHINS and the swordsmiths is less hazy; the first KANEIYÉ has produced *tsuba* decorated in low relief chasing, more or less enlivened with gold and silver inlay, the wars between clans still require strong serviceable *tsuba*, as exemplified in the story of Yagiu who pounded in a mortar fifty iron *tsuba* and kept for use only those which stood the test without damage. Then comes the master of masters in the Miochin family, NOBUYÉ, whose iron productions secured for his name an everlasting fame. Inlays of brass on iron make their first appearance, to develop rapidly with the political evolution and the settlement of the provincial wars, into the schools of Fushimi-Yoshiro, Kaga, Awa, Nagasaki, &c., all influenced in turn by local conditions, by the foreigner, by the artists brought from afar to the provincial courts.

The Goto family initiates a new style more decorative, more refined, which will remain for three centuries almost constant and invariable in its technique, the fountain head of nearly all schools of chasing in which the softer metals and alloys were used in preference to iron. It attains with its first representative GOTO YUJO a perfection which endears it to the Shogunal Court, its style becomes *de rigueur* for every fitting worn in the palace, dignified, chaste in its decoration, yet powerful, and necessitating in its *kanako* ground the hand of a master, the feeling of an artist. *Tsuba* entirely of *nanako* with the rim only decorated with chasing in gold were used in full dress up to the Nineteenth Century. Gold, alloys and coloured metals are now the keynote of the sword decoration, at least for the sword of parade, for the fighting days are now over, and only a few families of artists are chasing the rude metal in soft harmonious outlines for the connoisseurs, or into cheap fittings for the common soldier; the MIOCHIN and the UMETADA remain faithful to the old love of steel; the HOAN, the YAMAKICHI, the KINAI follow in their footsteps with a weaker

* The study of ancient paintings gives some support to this contention and we may call the attention of students to a pair of screens by Matahei representing a festival at the Court of Hideyoshi, and a pair of screens by Kano Kiuhaku representing a picnic exhibited at Shepherd's Bush this year; in the latter, the *tsubas* are all plain with lacquered rim, or of chrysanthemoid openwork design.

tread, and a greater love of detail and fine chasing; the SHOAMI blend the severe technique of the armourer with soft and restrained designs in inlay, both flat and in relief, with excellent effect. The treatment of the surface to secure a protective patina of rich oxide replaces to a great extent the use of lacquer, the art of inlaying grows apace, and a new development takes place in Higo, soon after the end of the Sixteenth Century, which ultimately will add a dozen great names to the growing list of *tsuba* makers. In Yedo as well as in this remote province, a new style is evolved from the more primitive perforations of the Fifteenth Century, the AKASAKA school appears, introducing slight surface modelling and a great wealth of openwork designs, apparently as thin as lace, yet deep and strong enough to resist a sharp blow; conversely the Iro school will produce designs in fine saw cuts and later the AKAO family combines the technique of Akasaka and Ito.

Strange productions begin to appear such as the plaited wire *tsuba* associated with the name of Shingen; etched and inlaid work in imitation of Chinese landscape painting, such as the Jakushi *tsuba*, once the pride of Nagasaki, or again in imitation of Chinese guards the *Kanton tsuba*, later called Namban. Christianity brought in by the Jesuits in the train of François Xavier, leaves its trace even in sword furniture although the political interference of its leaders brought to the converts unrelenting punishment; the fabrics and leathers of Spain and Europe are reproduced in the surface modelling of the sword fittings, European characters, blindly imitated, are jumbled together in a strange scheme of decoration. But, independently from the Goto's stiff standardized work in nanako, and of the imitators of foreign styles, a new school has sprung into being, that of NARA, bold in its decoration, pictorial in its composition, which will utilise the traditions and legends, both of China and Japan, as an inexhaustible source of subjects for the chisels of scores of artists and hundreds of followers. Less straight-laced than the Goto, less servile in its imitation of the earlier schools of painting and illumination, its greatest master TOSHINAGA and the second master, JOI NAGAHARU, almost as great a protagonist, combine figures with landscape and natural surroundings, influenced by the masters of the Kano school. The first leads through his pupil SHOZUI the brilliant array of artists known as the HAMANO school, extending into the Nineteenth Century up to IWAMA MASAYOSHI, and such a clever, naturalistic chaser as SHUNO HOGEN. JOI was less fortunate, although his style found many copyists and poor imitators. The third great master of the Nara school, YASUCHIKA, introduces again a different style, his work is more impressionistic, his designs, like those of Korin leave it to the imagination to fill up the details which the bold brush of the designer has purposely omitted; his style is not faithfully followed by the five descendants who bore his name right up to the middle of the Nineteenth Century, and who were more strongly influenced by the popular school of painters—the UKIOYÉ. For the pictorial style is from now onwards predominant in sword furniture, the designs of Maruyama Okyo, of Hanabusa Itcho are commonly reproduced, the late years of the Seventeenth Century saw a number of encyclopædic books published, bringing within reach of the artists and of a small educated public the wealth of folk lore, legends, traditions, and customs of China, as well as the historical episodes of Japan's feudal period compressed into small illustrated volumes, some of which were openly intended for the instruction of budding artists and the information of others. Amongst such we may mention the voluminous productions issued from the brush of Tachibana Morikuni in the early part of the Eighteenth Century, whose designs are palpably the prototype of many a *tsuba*, many a small fitting. The print workers are already issuing their broadsheets, hand painted with lacquer and vermilion on a black printed outline, which the western amateurs now eagerly dispute to one another at fabulous prices, then less prized than the gaudy imagery of Epinal dear to the heart of the French boys two score years ago. From all these sources, designs were selected and copied in their minutest details, with more or less of the chaser's individuality finally branding the work with recognizable peculiarities of treatment.

NAGATSUNÉ, the founder of the ICHINOMIYA school, truly one of the most magnificent workers, and his pupil NAGAYOSHI, the second master, both take their inspiration from Okyo, Morikuni, and the naturalistic school. SOYO, SOMIN, and their followers of the YOKOYA school follow Itcho and the Chinese masters in their engraved work.

The YANAGAWA school, derived from the Yokoya, as well as those of OMORI, KIKUOKA, and IWAMOTO, bring us well into the Nineteenth Century, with a number of masters, and brilliant, delicate work.

Contemporaneously with the best period of the Nara school, another artist makes a deep mark in the evolution of the decorated *tsuba*, KITAGAWA SOTEN, of Hikoné, whose style of chasing was according to tradition derived from the influence of an early master Hikosuké, blended with that of the Goto in his earlier work, to finally become a personal one, *Marubori Zogan*, i.e., chasing in the round decorated with coloured inlay (gold, copper, silver, &c.) which became extremely popular.

The number of artists engaged on *tsuba* and small fittings during the Eighteenth and Nineteenth Centuries is enormous, the names alone recorded in various works and catalogues of collections approximate three thousand; it is therefore impossible in this place to deal with them in detail, some information regarding them will be found in the body of the work. Suffice it to say that the early Nineteenth Century witnessed a gigantic production of very excellently chased, delicately treated pieces, lacking in most cases in *caractère*, evincing the influence of the period in which they were produced, elaborate compositions of most refined and beautiful technique, in the details of which every resource of the metal-workers' art was strained by artists to please the eye of the amateur enamoured with *mignardise*; and, in the back shops of the wholesale dealers, by craftsmen making copies, forgeries, *shiiremono*, cheap and undesirable, to satisfy the craving of the multitude for glittering, flashy ornaments.

Above the mass of these later day artists, above the imitators of the Nara, of the Goto and of the secondary families stand three or four names, NATSUO, SHUMMEI HOGEN, who, independently produced dignified work simple in design, powerful in execution, yet rich in subjects, GOTO ICHIJO, who seceding entirely from the style of his family becomes frankly naturalistic, eschews the *nanako* ground, and adopts skilfully modelled surfaces, combines inlay, enamel, chasing and engraving in his quest for new effects, and leaves a number of pupils; OTSUKI MITSUOKI the engraver, NAKAGAWA ISSHO chaser to the last Shōgun, HATA NOBUYOSHI (Shuno Hogen). Even KOMAI the great gold inlayer, who still lives and wields the tiny tools of his craft, made a few *tsubas*, but they are of interest rather for the technique than for any other reason.

TECHNIQUE.

We have seen that the *tsubas* of early days were chiefly cast in copper and that later thin plates of metal and pieces of raw hide were used. With the advent of the larger and stiffer iron guard, the swordsmiths themselves had to rely entirely upon their skill with the hammer to produce the outline and the surface of the *tsuba*. Such primitive methods were not suitable for the production of highly decorated pieces, and dents, hollows and raised lumps, curled or folded edges, i.e., briefly speaking mere irregularities of surface were the sole devices employed in breaking the monotony of a flat hammered surface. Rude as they may appear these productions of the hammer have a certain charm, their simplicity of technique, the adequacy of their design to the purpose they were to serve endeared them to the heart of the soldier, and of the samurai whose only aims were a simple life, loyalty to his lord and fearlessness in battle.

Thus the simply forged *tsuba* survived from the ancient ages to the palmy days of Genroku, and to the decadent times immediately preceding the Restoration. The Miochin family kept to its traditions as a line of armourers, confining themselves to the broad treatment of iron, modelling it like soft wax in smooth harmonious curves or in rugged designs, yet following the general trend of their times, by introducing with Nobuiyé surface decoration in light engraving and strongly outlined perforations; later still their compositions become more intricate, without however the ground metal being altered. The metal itself was twisted and beaten in many layers, re-hammered at white heat to form a mass the fibres of which subsequently produced on the surface markings imitating the grain of wood, and therefore called *Mokume hada*.



563.



3215.



1856.



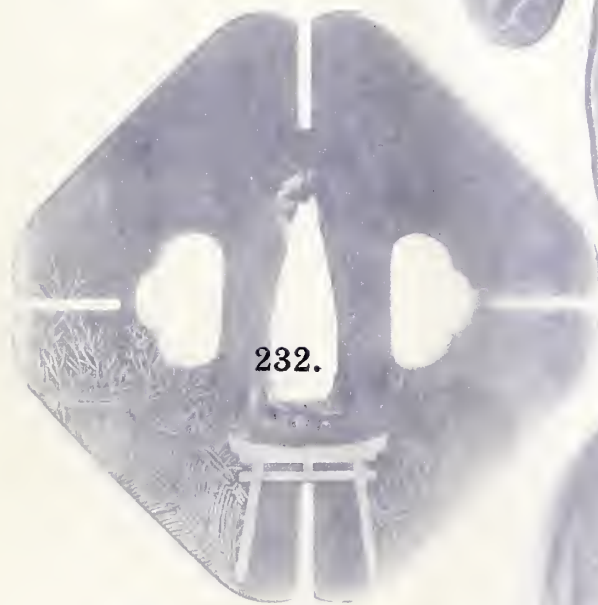
1556.



2603.



1674.



232.



2818.



134.



1540.



2888.



1498.

The YAMAGUCHI group, among whom we should be said as those of THOMAS KIKUOKA, and IWAMOTO, being a collection of brilliant artists, this a number of extremely and brilliant, delicate work.

Consequently, the art of the sword school, another school, is a deep mark in the history of the sword. KIKUOKA SOTEN, of HIRANO, whose style of chasing was learned in the sword school, and the influence of an early master, followed with that of the school of the sword, and finally become a personal one. Mochizuki, i.e., chasing in the sword school, was a kind of inlay (gold, copper, silver, &c.) which was extremely popular.

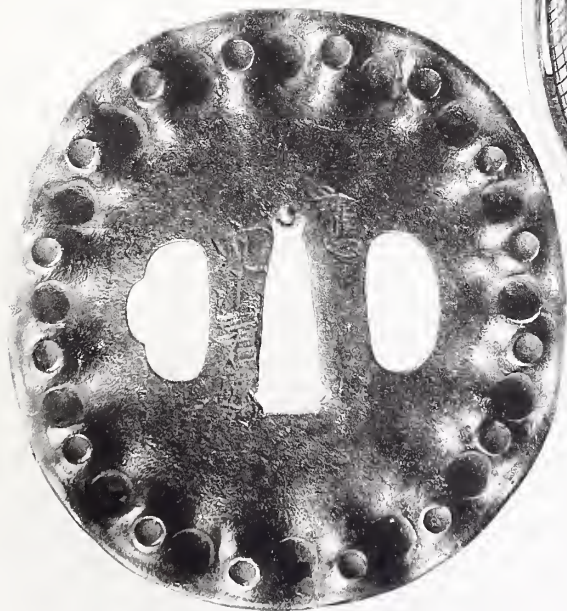
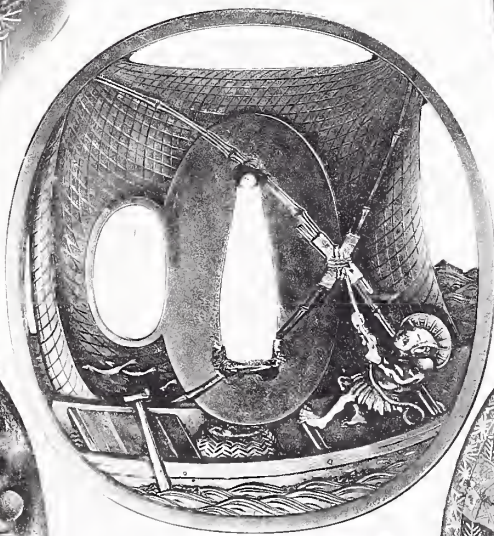
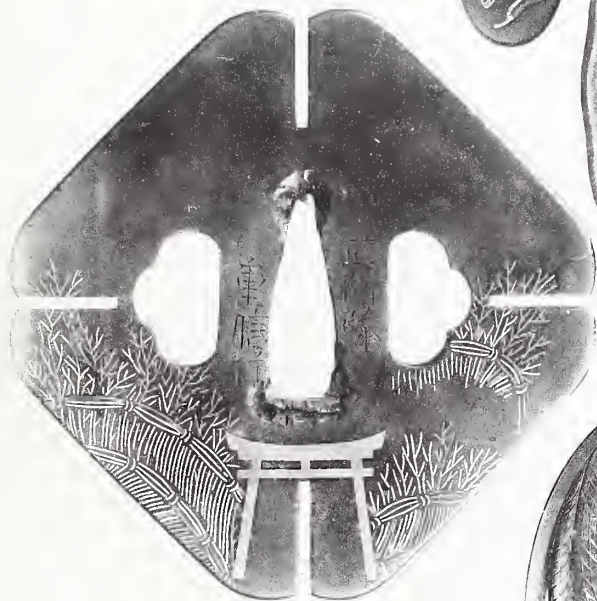
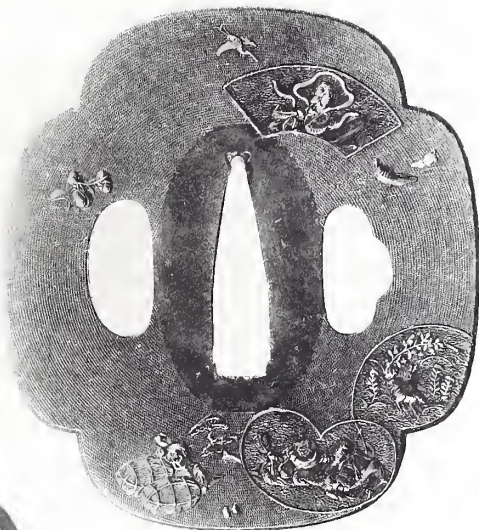
The number of swords made in the sword school and small fittings during the Eighteenth and Nineteenth Centuries is enormous. It is impossible to deal with them in detail, some of which will be found in the body of the work. Suffice it to say that the sword school produced a gigantic production of very excellently chased, delicate sword fittings, as is in *caractère*, evincing the influence of the sword school. The sword school was a kind of inlay (gold, copper, silver, &c.) which was extremely popular. The sword school was a kind of inlay (gold, copper, silver, &c.) which was extremely popular.

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TECHNIQUE.

The sword was that the sword of early days was made of copper and that later thin pieces of metal and pieces of raw iron were used. With the advent of the larger and stiffer iron sword, the swordsmiths themselves had to use entirely new tools with the hammer to produce the surface and the surface of the sword. Such primitive methods were not suitable for the production of highly decorated pieces, and dents, hollows and round lumps, curled or folded edges, i.e., briefly speaking, mere irregularities of surface were the sole devices employed in breaking the monotony of a flat hammered surface. Rude as they may appear these productions of the hammer have a certain charm, their simplicity of technique, the adequacy of their design to the purpose they were to serve endeared them to the heart of the soldier and of the samurai whose only aim was a simple life, loyalty to his lord and fearlessness to battle.

Thus the simply forged *tsuba* survived from the ancient times to the palmy days of Kamakura, and in the decadent times immediately preceding the Restoration. The Minchu family kept to its tradition as a line of armourers, confining themselves to the most ancient and simple modelling it like soft wax in smooth harmonious curves of an elegant design. The general of their time, by introducing with Nobuyuki a new technique, a new style, and strongly outlined forms, later still their competition became more and more common, however the ground metal being altered. The metal itself was harder and stiffer, and was re-hammered at white heat to form a mass the fibres of which were completely broken up, the surface markings imitating the grain of wood.



Iron and steel of various hardness, twisted and beaten together, their surface etched by means of acid pickling solutions develop such combinations of lines and veins as to be beautiful in themselves without the addition of superficial inlays. A hard grade of iron, called *Namban tetsu*, that is to say "iron of the Southern barbarians" imported into Japan at an early date became a favourite material with the swordsmith and the *tsuba* maker; pieces are found upon which the inscription accompanying the signature mentions the metal to be *Namban tetsu*. They may be quite plain, or their surface may present *mokume hada*. It has been said that Portuguese traders introduced the *Namban tetsu*, and that the name was a record of this occurrence. In our opinion expressed elsewhere, Java might well be the place of origin of the *Namban tetsu* and its meteoric iron may be the prototype of this material. Indeed a *tsuba* in the present collection supplies an argument in favour of our contention, inscribed as it is with *Komo no tetsu omotté*, "forged with iron of the Red hair" (people) an uncomplimentary, but descriptive and precise allusion to the Dutch origin, or at any rate importation of the raw material.

The technique of iron manufacture was already fully developed in Japan in the Sixteenth Century, the purely catalan process which was probably the earliest in use there as elsewhere had been modified, and two-tier furnaces, somewhat similar to those figured by Agricola in *de Re metalle*, and later revived by Osmund in Sweden, were in use, producing both cast iron and steel. The quality of the metal is extremely high, magnetic ore and charcoal practically precluded the presence of sulphur or phosphorus in the resulting billets, which broken in pieces were sold upon the appearance of the fracture, fibrous material being the highest in price. To the swordsmith devolved the troublesome task of finishing the iron, to eradicate the last traces of carbon and slag by hard smithing and repeated heats, slow puddling process from which the small blocks emerged in the shape of iron bars almost free from combined carbon. Re-mixing together the soft metal and the cast iron and melting in crucible gave steel ingots which, beaten in strips were incorporated with the iron in the forging of the sword. To which extent steel entered into the making of early *tsuba* is an unsettled question, Analysis of numerous *tsubas* show the metal uniformly free from carbon, to an astounding extent, but the experiments have obviously been carried out only on pieces posterior to the Sixteenth Century; were it possible to experiment upon earlier specimens dating from the troubled times of Gempei and even of the Fourteenth to Fifteenth Centuries upon the antiquity of which no doubt could be thrown, and were it not then an appalling desecration to destroy them for chemical research, much valuable knowledge might be obtained. Certainly the story of Yagiu who according to the *Soken Kisho*, had fifty *tsubas* made by a number of smiths and selected for his own use in war, those which resisted successfully the ordeal of being pounded in an iron mortar could not be believed in by anyone who have only seen iron *tsubas* of the Eighteenth to Nineteenth Centuries. Beautiful as are the chasings of the Kinai, the Bushu and Choshu masters, or the Sunagawa, and puzzling as may be the fine sawcuts of the Odawara-Ito school, they would have been almost impossible, and we should have missed their fine artistic treatment, if hard steel had been their foundation instead of soft, homogenous iron, so free from flaws and iron slag, so even in its composition as to give, on being struck, a pure high note. That metal can be cut with a pen-knife, and such *tsubas* would have been cleft in two by a smart blow of the terrible blade for the adornment of which they were lovingly chased.

The Japanese smith recognised at an early date the protective value of the magnetic oxide of iron, which modern Europe utilizes in Russian iron and magnetic oxide paints, whether they knew how to obtain it by precipitation or whether they resorted only to firing in presence of moisture is again a question difficult to settle, and the answer may perhaps never be satisfactory gotten, as the metal workers of ancient days are now gathered with their ancestors and few of the modern craftsmen use their methods or produce their effects on iron. The space at our disposal prevents us from discussing here the evidence available up to now on this and many other points. As time went on the quest for new and startling effects brought forth a rich harvest of patinas. Iron, once prized for a rich black colour, with some tinge of blue or brown, or the red *Sabi* or rust

colour of the Kinai and Hoan became disguised by chemical treatment, its surface imitates shakudo, or even slate, black or purple, it yields from blue black to deep russet a range of colours which the Nineteenth Century craftsman has utilised to the full. Smooth and evenly matt became the surface, discarding as unworthy the ruder complexion and feeling of the earlier work, as the years of luxury relegate in the dim past the recollection of the fighting days. During this evolution, the resources of the chaser, developed to the utmost in the treatment of the soft metals, had been applied to the iron, and, up to the middle part of the Nineteenth Century when the decadence above referred to became conspicuous, a large number of artists worked in iron rather than on the softer materials; the methods of inlay, of surface preparation, of engraving which will be described later apply therefore to iron as well as to the other metals with such restrictions obviously necessitated by the nature of the metal and its properties, both chemical and physical.

Copper as an early foundation for decorative work found its application in the Yamato period on horse trappings and articles of attire such as shoes, and remained a favourite with a number of artists from the Seventeenth Century onwards, but it is to its alloys that the artists turned for effect in their best productions. Chief amongst those stand two alloys essentially Japanese, *Shakudo* and *Shibuichi*.

The first is a red material obtained by the addition of gold in varying proportions to a base composed of copper and tin, with traces of lead, and sometimes of silver. With the percentage of gold varies the value of the alloy not only intrinsically, but more so from the decorative standpoint, for, treated at boiling heat in a suitable pickle, *shakudo* containing 3 per cent. or more of gold assumes a rich blue black hue. It seems probable that *shakudo* was used for the first time about the Tenth Century, although there is no absolute evidence to support this opinion. At any rate it was the alloy par excellence in the eyes of the Sixteenth Century craftsmen. The bronze "*nigurome*" used as a base might receive a mere trace of gold, and be used, either under its own name or as *Chinsho*; the best quality of modern *shakudo* will be found in the work of Natsuo, and the Satsuma goldsmiths.

Shibuichi is an alloy of silver and copper; the name implies a ratio of one to four but the quantity of silver varies from 25 per cent. to 70 per cent.; it is yellow in colour, of a tone varying with the amount of silver present, which changes to a grey patina, speckled in the best metal like the skin of a pear, after boiling in a special patina solution. It is recorded that Goto Tokujo was the first to make use of *Shibuichi* in the second half of the Sixteenth Century, and that Soyo, the great Yokoya master, by melting *shakudo* and *shibuichi* together obtained a material incomparable in colour and never reproduced by any other artist.

Sentoku and *Shinchiu* are varieties of brass, the first susceptible by certain heat treatment of developing a peculiar crystalline structure which a suitable pickling develops as an aventurine surface.

Of the other alloys and of gold and silver nothing need be said here.

SURFACES.—The production of a surface by hammering was not as suitable in the case of alloys as when applied to iron, the soft metals being usually cast to shape and then finished with files, chisels and polishing material. The final result was one of the three groups known as *Jimigakii* or polished surface; *Nanako*, and *Ishimé*.

NANAKO is a characteristic method of surface decoration, nowhere developed to such an extent and with such skill as in Japan. It consists in covering the whole area selected with a series of dots, punched in regular sequence, whether in straight rows, as in the early examples, or in lines concentric with the general outline of the object. Its origin may be sought in an attempt to copy the texture of a coarsely woven material, or as suggested by Brinkley, that of some Chinese porcelain; it remains, however, recorded in the Japanese literature that this technique imitates *Na no Ko*, i.e. fish roe, and it may perhaps be wondered whether fish skin such as was used on handles and scabbards was not after all the real material which the craftsman set upon to imitate. In technique it resembles the *sablé* of the French *ciseleurs*, the grains are struck with a small punch the hollowed end of which produces a grain, and the regular striking of these

grains in impeccably regular lines is a matter for wonderment. Only in the cheap fittings was *nanako* struck with one punch only; Mr. O. Komai, whose gold inlays are the delight of collectors, very kindly made for the writer some *nanako* punches, and stated that in choice productions the grains were first marked with a shallow punch, then struck again with a deeper one, and finally with a still sharper and deeper tool, the metal being carefully annealed between the series of operations. Such is the marvellous technique of *nanako*. Is it surprising therefore that the result of such patient skilled labour was *de rigueur* on the fittings of court weapons? Simple decoration on a finely executed *nanako* ground was by reason of the skill expended in its production highly valued and generations of *nanako* masters devoted their years and ruined their eyesight in the preparation of such fittings.

ISHIMÉ.—This is the widest and the most extensive series of surface decoration; literally, *ishimé* means stone surface, but its connotation is much wider, any surface not polished, not covered with *nanako*, not cut into by lines imitating rain (*Yasurimé*, *Shiguré*) comes under that designation: Tree bark, spotted, punctuated or worked in diaper, like Crepe de Chine or pear skin, like a straw mat, covered with small stars, small punch marks, small Y shaped indentations, imitating crushed morocco, and what not, all these are *ishimé* surfaces.

GILDING AND SILVERING were resorted to, on copper foundations, the surface being specially prepared with stone powder and vinegar, then some mercury applied, or amalgam used to cover the copper, over which gold was then laid in small sheets and the work heated to a proper temperature so as to secure its adherence. Sometimes also gold sheet was beaten upon the work and rubbed in its details with a splinter of bamboo the edge of the gold being folded under the foundation; this method was in favour with the early Gotos and persisted until recent years; it was also applied to silver plating; and the ease with which work plated in that manner can be stripped was fully recognized when sword mounts were sold, many pieces being utterly damaged for the sake of a few grains of gold or silver.

INLAY.—The art of inlaying metals, especially gold, appears to have been known during the Fourth Century, it was later developed in several directions: True inlay, both of wire and plates of metal, false damascene, and later in the Nineteenth Century the style called Togidashi.

The true inlay (*Honzōgan*) is either flat (*Hirazōgan*) or projects above the surrounding surface (*Takazōgan*); it consists in hammering the inlaid metal in grooves and cells suitably cut in the base.

False damascene, *Nunome Zōgan*, consists in the laying of gold or silver upon a surface cross-hatched like a file, by means of chisel cuts, then beating the metal in place, the ductile material filling the cross hatches which fasten it ultimately to the base. This process was in great favour amongst the Higo craftsmen. It is from one of the Higo inlayers that Komai learnt to inlay gold.

TOGIDASHI indicates a rubbed inlay, the various elements of which are minutely set in the base and polished flat; it is also applied, though in an apparently erroneous manner, to such inlay of shakudo in silver as we find numerous examples: *e.g.*, Crows against the sun disk or bamboos in black on a white background.

The technique of Mokumé, Guri, and enamels will be dealt with at the head of their respective series in the catalogue.

This introduction cannot for obvious reasons be developed at length. The subject of technique alone would fill more than a hundred pages. The study of the various fittings throughout their evolution is only sketched in, a more detailed essay on that subject will be found in the paper I wrote for the Société Franco-Japonaise in 1909; and the chapters on alloys, pickling solutions, tools, methods of chasing, enamel, lacquer, signatures, dating, forgeries, which must find place in a comprehensive book on sword furniture cannot even be touched upon in these pages. In the same manner the schools of craftsmen represented in this collection have to be dealt with in a rapid and elementary manner, and those not represented by more than one or two pieces are of course passed over without special notes. Later, if circumstances allow, the notes gathered from Japanese sources and personal observations during a number of years on these various subjects

may form the basis of a book, the framework of which is already written, but much remains yet to be ascertained, much to be found, the variation in style due to the overlapping of the schools being one of the chief difficulties, and a great deal of the opinions which are commonly accepted require discussion and modification. The knowledge necessary to prosecute a complete and thorough investigation of the ancient schools of Japanese sword furnishers is unfortunately scattered amongst a few collectors, in Japan and in Europe. Unfortunately, the museum collections are nowhere large or representative enough and in many cases they are not sufficiently displayed, as for instance the very extensive collection in Boston, U.S.A., and the Franks bequest at the British Museum; in other places no attempt is made at classification, whilst in one case at any rate—that of the Hayashi gift to the Louvre—the donor's chronological arrangement is so sadly incorrect as to justify the most trenchant criticism. Comparison of specimens and discussion of views and data become therefore a lengthy, sometimes impossible, matter, and it would be of mutual advantage to all interested in the study of sword furniture if all collectors and connoisseurs decided to pool their information unselfishly. In this age of Congrès there should not be any insuperable difficulty to prevent unreserved discussion and comparison by those really interested in sword furniture, and such a step towards a better knowledge of this fascinating subject being obtained.

Some years ago the works of Herr Gustav Jacoby, now Imperial Consul General for Japan in Berlin, and of Mr. Shinkichi Hara of the Hamburg Museum lead the way, the work of Colonel Nagaya upon the Higo sword mounts, the articles published in the *Kokkwa*, the proceedings of the *Tokenkwaï*, and other Japanese periodicals all bring us some welcome information, but more is required still before we may consider our critical equipment to be quite satisfactory.

In the following pages the specimens are classified as far as possible in schools but no attempt has been made at dogmatic classification, it is hoped that the full descriptions and the photographs will convey a sufficiently precise idea of the specimens, but there may be errors of classification, due to insufficient critical data being available or to the opinions of friends whom I have consulted when in doubt being in such cases equally ambiguous, as for instance, there are cases within my knowledge of pieces here represented with signatures worthy of confidence, the duplicates of which I have come across elsewhere with totally different names and vice-versa. I shall be glad to receive from readers any criticism bearing upon the classification adopted.

The expressions "gold," "silver," and "gilt, silvered" are in most cases interchangeable, pure gold is rarely found except with a substratum of copper. No guarantee is therefore given as to the quality or quantity of the "precious" metals.

It must also be borne in mind that the names given are those signed on the specimens; when conspicuously forged, the fact has been noted, but although such pieces are comparatively few in number it is not my intention to state that any piece *was actually made by the man whose name is inscribed upon it* as will readily be seen from the dates which in my opinion represent the period of production of the pieces to which they refer. I think it desirable to make this statement because it is impossible to convey in a catalogue the impression of genuineness or otherwise which a trained eye coupled with the sense of touch receive when handling sword furniture, and some *Tengu*—as our Japanese friends call those people whose pride of their recently acquired information far exceeds their experience—might learnedly object that a piece signed Iwamoto Konkwan should *not* be dated Nineteenth Century. Perhaps I should apologize for this comment, but I make it because it contains in itself a lesson: Collectors of Art objects should collect to please their own eyes, unless they place themselves solely upon the archeological or antiquarian plane. Archaic pieces and minutely decorated specimens have an absolute right to be present together in the collection of a student of metal work, provided that they embody the technique of their respective periods in a representative and artistic manner; it is equally unwise to discard or spurn good work made *for actual use* just before the decree of 1876 forbidding the wearing of swords, or to look with contempt upon the rude productions of the early ages, too few of which have unfortunately reached us.

As we all know, the Oriental painters made it a practice to copy the masterpieces of their famous predecessors, not in the same way as old masters are "faked" in Europe, but to feel the personal pleasure which the attainment of such high standard of proficiency could procure. In the same way many pieces of sword furniture were imitated, and their original owners probably knew the actual makers; when they are faithful, spirited copies, we can only regret that we do not possess that information so as to bracket together the original master and the skilful imitator, because the copy itself is a work of art, only to some extent marred by the wrong signature. If, however, the work is poor, unworthy of an artist, or of a clever craftsman, the forged signature will merely confirm the collector's judgment and adduce evidence in support of Inaba Michitatsu's remarks in the *Soken Kisho*. In such cases as these, when the signature is undoubtedly forged, I have felt it right to say so in this catalogue, but I do not think that the majority of these "forgeries" were made for the European market. I have given elsewhere some idea of the extensive manufacture of *Shiiremono* in Japan from 1750 onwards, and the following lines from Berthold Laufer, speaking of the imitations of Han roofing tiles (Pottery of the Han dynasty, Brill, 1909), may be quoted in support of the above statement:—

"It should be well understood that such imitations are made by the Chinese for the Chinese, since there is a market demand for such things in the country. Every Chinaman knows what they are, and it is absurd to speak, as so many foreigners do, of a 'counterfeit industry' in China. If the Chinese imitate the ancient bronzes and porcelains they are quite as much justified in doing so as we are in reproducing old Delft ware or Rococo furniture or a thousand objects of the past. The foreigner in China is usually irritable and prone to believe that the actions of the people are directed against his sacred person as a wilful insult. I have already refuted (Toung Pao, II, IV 1903, 265) the unfounded statements of Lessing, Director of the Kunstgewerbe Museum of Berlin, that the Chinese manufacture bronzes for export abroad. Modern imitations of ancient bronze form a part, for instance, of the dowry of every farmer's bride near Peking, and the Chinese dealer finds a ready sale for them without waiting for the haughty foreigner to enter his shop. The standpoint of the Chinese merchant is generally correct: if customers come to him for antiquities he is right in expecting them to know something about the business and to know how to judge. If they buy imitations in the belief that they are genuine material, it is in his estimation their own fault. The dealer does not consider it his place to lecture his customers concerning the art of discriminating old objects from new ones."

In conclusion my thanks are due both to Mr. J. C. Hawkshaw for the opportunity afforded me to extend my knowledge of Japanese sword furniture in the preparation of this catalogue, through the careful inspection of every piece, and the work of comparison and research entailed by the work, and to my wife for a considerable amount of patient assistance.

H. L. J.

London, 4, Glebe Place, S.W., June, 1910.

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The illustrations are nearly all full size, with the exception of a few *tsuba* which it would have been impossible to include in the illustrations without slight reduction, unless the number of plates had been increased. It has been found impossible to keep the small fittings strictly in the order of the schools and the same observation applies to some of the *tsuba*. Fuchi and kashira are extremely difficult to photograph *in pairs*, the process reproduction of such minute chasing is unfortunately hedged with limitations and the number of small fittings illustrated is therefore small. No menuki have been illustrated, they are mounted on dark blue velvet which does not allow of satisfactory photographic reproductions.

No name index has been provided, the best known names can readily be found in the schools, and a separate index of those given in alphabetical order on pages 209-229 would have been of interest only if the signatures had been integrally reproduced.

ERRATA.

No. 1352, see page 171.

„ 2139, see footnote.

„ 2654-6 should have been in Goto school.

„ 2616 and 3727 were skipped in numbering up the catalogue slips.

„ 3156, read "backing" of lead, not tacking.

ERRATA—*continued*.

537, correct to : a willow branch covered with small rice cakes.

550, read : Shakudo nanako.

610, read : *ran* not *pan*.

664, read : Spiny lobster (Isé Ebi).

1513, read : seal Riu.

1855, read : Uésugi.

2424, read : fundoshi.

2625, read : Katsuwo.

340, add : V.O.C. being the cypher of the old "VRYG OEST INDISCHE COMPAGNIE" often found more or less modified on such work and on porcelain.

Two slips became accidentally placed out of their proper sequence when arranging the catalogue for press, *viz.*, those now numbered 2071 A (Jochiku, Murakami school) and 2936 A (Shoriusai Tsuneyuki, in the Alphabetical section). The error was discovered after the sheets in which they should have been printed had been run off the press.

2071 A.—K., *silver*, inlaid in *shakudo hirazogan* with a bamboo about which climbs a small rodent; the design imitating Chinese ink painting, bamboo leaves above in Katakiri. Signed : Jochiku with *Kakihan*.

2936 A.—K., *shakudo ishime*, surface inlaid in silver with a long fish amongst water weeds; conventional stream inlaid gold. (Cf. F.K. by Yasuchika). Signed : Shoriusai Tsuneyuki.

THE YOSHIRO AND FUSHIMI STYLES OF INLAY.

The work generally called Fushimi inlay derives its name from the town of Fushimi in Yamashiro where in 1587 Hideyoshi built a castle. It is often stated that the style of brass inlay on iron characteristic of that school originated in the Fifteenth Century in the Ōnin period (1467-1469), hence the name Ōnin tsuba given to thin iron guards inlaid in an archaic manner with somewhat crude designs of crests and natural objects. The other name, Yoshiro Zogan, is derived from that of an inlayer: Koike Naomasa Izumi no Kami, also called Koike Yoshiro. There is an almost arbitrary distinction whereby the thin tsuba with almost flush brass inlay now called Ōnin tsuba were called Fushimi inlay together with a great deal of flat hirazogan work, and the name Yoshiro was reserved to those presenting high inlay or large design in brass, and to the "Mon zukashi" type, with open-work crests inlaid in brass sometimes with addition of silver wire which originated either with Koike Yoshiro or with Nagayoshi. The signature Koike Yoshiro is rather rare, sometimes the names Saburo Daiyu and merely Yoshiro are also found. In the present collection a large number of pieces bear the signatures of other inlayers, showing clearly how the Fushimi-Yoshiro style was adopted by later masters. We know for instance that some of the Umetada, Sadakané of Kishu, Shigemitsu Kano and a few others worked in brass inlay, sometimes raised, sometimes flush.

The first migration however took place early in the Seventeenth Century, with the removal to Kanazawa in Kaga of the Daimyo Maeda. Much of the so-called Yoshiro work was done in Kaga; it is more refined, and the use of copper, silver, and later Shakudo together with the brass inlay gave early Kaga work a peculiar appearance. In the same manner the schools of Awa derived something from the influence of the Fushimi workers. Finally there were numberless copies of Yoshiro work made in Kyoto, Aizu and other centres of wholesale production up to a very late date.

1.—*Iron*, circular, decorated with four crests in perforated brass, and a *karakusa* inlay in flat brass. Signed: Taira no Kunimichi.

2.—*Iron*, inlaid in flat brass, and decorated with eight perforated brass crests in circles. xvii.

3.—*Iron*, circular, perforated with six circles filled with brass crests, *mon zukashi*, inlaid with brass scrolls in flat inlay. xviii.

J. C. HAWKSHAW COLLECTION.

- 4.—*Iron*, circular, *mon zukashi*, with eight brass crests in circles and usual flat inlay all over the surface. early xviii.
- 5.—*Iron*, circular, inlaid in brass *hirazōgan*, with a conventional plant design, perforated with three holes fitted with brass crests, and decorated with three other crests in flat inlay. xvii.
- 6.—*Iron*, circular, with copper rim, decorated with seven perforated brass crests, flat surface undecorated. xviii.
- 7.—*Iron*, circular, decorated with eight perforated brass crests and a silver pattern of weeds. xviii.
- 8.—*Iron*, general outline hexagonal with six lobes, the ground roughly hammered, perforated with five cherry flowers outlined in brass and silver. Half a flower takes the place of the *Kōgai* hole. Yoshiro scrolls over the intervening ground. xviii.
- 9.—*Iron*, rounded square, inlaid in *hirazōgan*, with a coarse brass pattern of water weed (annularia ?) ; perforated with four oblong holes filled with brass, plugs also perforated in designs vaguely reminiscent of crests, and engraved on the surface. xvii.
- 10.—Identical with above.
- 11.—*Iron*, *mokko* shape, inlaid in *hirazōgan* in brass, with clematis flowers and scrolls, brass rim, *riōhitsu* plugged. xvii.
- 12.—*Iron*, circular, hammered on each side with three depressions ; inlaid all over in *hirazōgan* with brass wire, in a rough key pattern, and with three irregular double outlines enclosing each a series of six-ray stars—on the other side same pattern but with irregular spirals—(brocade pattern). xvii.
- 13.—*Iron*, *mokko* shape, inlaid on one side with a *rinzu* pattern in brass wire *hirazōgan*, on the other with the sentence *Namu Miō Hō Renge Kyo*, mantra of the Nichiren sect. xvii.
- 14.—*Iron*, flat surface inlaid in Fushimi style with shells and waves in brass *hirazōgan*, design carried over the edge. Signed : Shigemitsu of Goshu.
- 15.—*Iron*, chrysanthemoid outline with sixteen godrons inlaid all over in *hirazōgan* with paulownia, the branches stylised to brass scrolls, the flowers to crest ; inlaid copper, silver, brass, respectively (silver inflorescence where the leaves are of another metal). Signed : Koike Naomasa, Izumi no Kami, Yoshiro.
- 16.—*Iron*, rounded oblong, chrysanthemoid outline with sixteen lobes. Signed : Izumi no Kami, Yoshiro, Koike Naomasa. Identical with No. 15.
- 17.—*Iron*, small, almost circular, with raised oval rim, inlaid all over with leaves and scrolls in brass *hirazōgan*. Signed : Umetada of Yamashiro.
- 18.—*Iron*, small with raised oval rim, inlaid all over with peonies in brass *hirazōgan*. xvii.

J. C. HAWKSHAW COLLECTION.

19.—*Iron*, thin, circular, perforated with eight trapezoidal openings, radiating, each filled with a brass croisillon, the arms of which are alternately diagonal or median lines. The blade hole filled with a copper ferrule where the *Kokuin* had thinned it out too much. Flat brass inlay. xvii.

20.—*Iron*, circular, inlaid in *hirazōgan* with a stylised pattern of leaves in brass and copper. xvii.

21.—*Iron*, circular, with raised round rim, inlaid all over in brass *hirazōgan*. The *riōhitsu* elongated in the shape of *tomoye*. xvii.

22.—*Iron*, square with rounded corners, inlaid all over with a key pattern in brass wire, surrounded by a border of crows' feet and scrolls, the edge inlaid with brass wire, straight line at 45 degrees to the face, reversing at every quarter. xvii.

23.—*Iron*, *mokko* shape, inlaid all over with scroll work in small spirals, arranged in fronds, overlapped by three groups of two crossed *chōji* on each side—*hirazōgan*. xvi.—xvii.

24.—*Iron*, circular, inlaid on both sides with three concentric circles, each of which is composed of a wavy line; and the space between the last circle and the *seppa dai* inlaid with brass wire concentrically with the central oval. xvi.

25.—*Iron*, six lobes with réentrant outlines in Boar's eye shape; each inlaid on both sides, with a different pattern in brass *hirazōgan*: lozengular spirals; simple cross hatching, the "thousand eyes" pattern or circles in hexagon cross hatching, straw plaited in circles, etc. xvii.

26.—*Iron*, perforated with two large openings in *namako* shape by way of *riōhitsu*, both containing in reserve a sagittaria leaf with long stem. The whole surface inlaid with a *rinzu* pattern in brass wire. The openings filled with lead. xvii.

27.—*Iron*, rounded oblong shape, inlaid in brass wire *hirazōgan*, with a geometrical pattern of lines at 60 degrees overlapping an hexagonal netting so as to form stars with six points. xvii.

28.—*Iron*, a wheel of sixteen spokes, the rim inlaid in brass *hirazōgan*, with *rinzu* and clouds alternating in quarters. xvi.-xvii.

29.—*Iron*, in the shape of a rectangle with rounded corners, the long sides enlarged with semi-circular projections. Inlaid all over with shells and water weeds in brass *hirazōgan*, with *kebori* modelling. xviii.

30.—*Iron*, circular rim attached to the *seppa dai* by four trifoliated projections inlaid in pairs with the paulownia and the sagittaria (*maru ni tachi omadaka*) crests, in silver rings. The rim inlaid all over with alternating patterns of chevrons and plaited work, covering the edge as well. xvii.

31.—*Iron*, inlaid in Fushini style with brass crests and leafy scrolls: a geometrical design: *Matsukawa Bishi* (crests); *Yaguruma* (six arrow ends), *Tosa* (oak leaves), *Maru ni tachi omodaka* (sagittaria), *Mutsu aoi*. Signed: Sadakane of Kishu.

J. C. HAWKSHAW COLLECTION.

32.—*Iron*, circular, the flat surface inlaid in *hirazōgan*, with a crest repeated in double circles twice on each face, and with a scroll of *karakusa*, with clematis flowers on both faces—scroll on edge as well. xvii.

33.—*Iron*, circular, inlaid in *hirazōgan*, with gourd flowers and tendrils, in silver and brass, carried over the edge. Gourd perforation above *kozuka* hole. xviii.

34.—*Iron*, smooth narrow rim, of elliptical section, enclosing in two large *namako* openings small *riohitsu*, the rim of which is chased in stylised pine form touching the main rim in three places, leaving between its ends and the *seppa dai*, small crescent-shaped openings now filled with *shibuichi* plugs. Inlaid in *hirazōgan*, with *Asagao*, the centre of the flowers in copper, the leaves and stems brass. xvi.-xvii.

35.—*Iron*, same design as 34, but with a raised edge all round the rim and *seppa dai*. The rim inlaid in *hirazōgan*, with rinceaux of creeping vine. xvii.

36.—*Iron*, a gourd, and two leaves curled up in a circle, the fruit inlaid all over with a flat brass inlay of five petal flowers (gourd or clematis). xviii.

37.—*Iron*, a radish (*daikon*) curled up in a circle, the root inlaid all over with design of vine in flat brass. xvii.

38.—*Iron*, small, with ten lobes outline, large *riōhitsu*, the rim inlaid all over on both sides with a conventional pattern of clouds in treble lines. xvi.-xvii.

39.—*Iron*, small guard, a raceme of wistaria curled in a circle, (*Fujitomoyé*), chased in the round, but the web left solid, inlaid in brass with several crests: *Shippō*, *Kiri*, *Umebachi*, *Katabami*, *Sasa no maru*. Signed: *Heianjo* (Kyoto man) Yoshihisa. xvii.

40.—*Iron*, chased in relief on either side with a *Kaji* leaf, the nerving inlaid in brass *hirazōgan*. xvi.-xvii.

41.—*Iron*, square with réentrant corners, the rim engraved with two concentric lines, enclosing in a double row of openwork squares a square *seppa dai* inlaid with brass scrolls in *hirazōgan*—ten squares in the longest rows. xvi.-xvii.

42.—*Iron*, circular, inlaid in high relief in brass with a running horse and a racing crop (repeated on the back) the stick much bigger than the horse! xvi.-xvii.

43.—*Iron*, circular, with very large *kozuka* hole plugged with brass, the *kogai* hole running into a circular extension, now plugged with brass. Inlaid in high relief with a brass *ise ebi* (spring lobster) once gilt. xvii.

44.—*Iron*, circular, with highly raised rim, (web 4.5, rim 11 mm), inlaid in Yoshiro style with a tiger amongst bamboo. *Seppa dai* and *riōhitsu* outlined in slight relief on the rough ground. xvii.



129.



128.



IV. FUSHIMI-YOSHIRO.

32.—Iron circular box with square bottom in *kozōgan*, with a crest repeated in double circles twice on each face, and with a crest of *kozōgan*, with clematis flowers on both faces—square on edge as well.

33.—Iron circular box with square bottom, with gourd flowers and tendrils, in silver and brass carried over the rim with a crest of *kozōgan* above *kōzuka* hole. .84 xviii.

34.—Iron circular box with square bottom of elliptical section, enclosing in two large *namako* openings small *riohitsu* openings, a crest in stylised pine form touching the main rim in three places. *Seppa dai*, small crescent-shaped openings now filled with *shibubiki* pattern. *Isagao*, the centre of the flowers in copper, the leaves and stems in silver. xvi.-xvii.

35.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.

36.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.

37.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.

38.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. .46 .84 xvi.-xvii.

39.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.

40.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvi.-xvii.

41.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. .82 xvi.-xvii.

42.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.

43.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. .54 .86 xvii.

44.—Iron circular box with square bottom, with a raised edge all round the rim and *seppa dai*. The rim is engraved with a crest of *kozōgan*. xvii.



J. C. HAWKSHAW COLLECTION.

45.—*Iron*, small circular, the faces decorated in very low relief with small bamboos. A rim of brass in three pieces (two flanges and a rim) encircles the iron, its outside punched with circular marks in sinuous arrangement, its flanges decorated with concentric circles and with holes, also sinuously arranged, impiges upon the web by four diametrically placed trifolds and four small rounded projections in two groups alternating. xvi.

46.—*Iron*, thick, circular, covered at the edge on both sides with brass flanges perforated with holes arranged in sinuous patterns, interspersed with circular punchmarks, on the outside a rim of brass decorated with punch marks, also circular surrounded with pointillé scrolls in the style of the old swords dug out at Funada (*Shuko Jisshu II.* 32), cf. above; this style of rim is called Moru. xvii.

47.—*Iron*, circular, with thick oval rim, the latter studded with twenty-eight hemispherical nail heads of brass on either side. xviii.

48.—*Iron*, large, the edge and part of the faces covered by a heavy brass rim chased in relief in the form of foaming waves; drops of spray inlaid brass. late xvi.

49.—*Iron*, tachi shape (aoi). The *riōhitsu* of irregular outline, peculiar to Yoshiro, inlaid on one side in brass, with the story of Kosekiko and Chorio, on the other with a *Karashishi* and a *Howo*, accompanied by the usual peony and paulownia. late xvi., or early xvii.

50.—*Iron*, outline in twenty lobes, each corresponding to a round flower (chrysanthemum), both faces covered at the edge with a brass ring, the surface of which is engraved with twenty such flowers, and the inner part punched in *pointillé* to imitate a snow-covered ground. xvi.

51.—*Iron*, circular, overlaid on each side with a butterfly in brass (*Taira* crest) the body and wings covered with *Kebori* lines by way of surface modelling and to imitate the wing pattern. xvii.

52.—*Iron*, a chrysanthemum with twenty-eight petals, inlaid on each side with four brass plates, jointed to cover the whole surface and engraved with a double row of petals. xvii.

53.—*Iron*, circular, with one small, oval *kozuka* hole only, inlaid with a *Howo* in brass, the surface finished in *Kebori*, on the back paulownia branches. xvi.

54.—*Iron*, circular, overlaid in brass with a *Howo* bird, the wings and tail covering almost the whole guard. Three paulownia crests also in brass; traces of old gilding all over the brass. xvii.

55.—*Iron*, *mokko* shape. Two *Howo* birds on one side, one on the back, inlaid brass. xvii.

56.—*Iron*, circular, inlaid with brass, two *Howo* on the face, one on the back. late xvii.

57.—*Iron*, circular, inlaid in relief with brass crests, six on the face, five at back. xvii.

J. C. HAWKSHAW COLLECTION.

58.—*Iron*, thin, circular, the *seppa dai* and *riōhitsu* outlined with brass strip punched in rope pattern, decorated on the face with two crests: *maru ni mitsubiki* and a *maru ni kikyō* crest, *ise ebi*, plum blossom and three stylised plants. The *kikyō* crest repeated twice at the back, with the same plants and three chrysanthemum blossoms. xvi.

59.—*Iron*, thin, similar in technique as above.

60.—*Iron*, circular, with brass wire edging to rim and *seppa dai*, enclosing a brass inlay of *swastika*, *kiku*; conventional plants repeated on both sides on top and bottom of *seppa dai*, on each side the *Chigaikanawa* crest (two interlaced rings) of *Wakizaka* (created 1585).

Onin tsuba, late xvi. or early xvii.

61.—*Iron*, circular, perforated so as to enclose the *riōhitsu* in fruit like reserves, the calix of which is indicated in *Kebori*. The fan-shaped panels at top and bottom of the *seppa dai* overlaid with brass in fern leaf patterns. xvii.

62.—*Iron*, circular, with large *namako* opening around the *riōhitsu*, the two faces inlaid with spirals in brass strips, in low relief. xvii.

63.—*Iron*, circular, perforated so as to leave a narrow rim and four reserves, inlaid with brass spirals, small edging of brass with inner outline cut in trefoils. xviii.

64.—*Iron*, eight lobed, a pattern of fans, three of which are in open work showing the six ribs, *kanamé* brass, the remaining ones covered with brass spirals and snow pattern. xvii.

65.—*Iron*, circular, with Shoami perforations, overlaid in brass with spirals, small bamboo, and snow all round the edge. xvi.-xvii.

66.—*Iron*, with two large openings enclosing the *riōhitsu*, in Higo style, the narrow rim overlaid with brass, in patterns of bamboo, snow and concentric half-circles. xvii.

67.—*Iron*, with fourteen lobes, in the shape of two ginkgo leaves, the points of which touch at both sides, leaving large *riōhitsu*, outlined as well as the *seppa dai*, with brass wire. Each leaf perforated with three small holes and overlaid on each side with two large wheel patterns in double circles and two smaller ones symmetrically arranged, each pattern being a circle with eight gourd-like projections. xvii.

68.—*Iron*, *tachi* shape, outlined with brass wire, double outlining to *riōhitsu*, Boar's eye perforation above and below *seppa dai*, flanked by two wheel patterns similar to 67. xvii.

69.—*Iron*, with roped brass rim, the web perforated with three elongated holes in Shoami style, overlaid with brass segments, the outside of which is "dechiqueté" as if eaten away, or may be reminiscent of waves crests; the outer edge is bordered by eighteen half-circles of brass, enclosing within double lines some half-wheels also of brass punched like the pattern of No. 67. xvii.

J. C. HAWKSHAW COLLECTION.

70.—*Iron*, circular, with two *namako* shaped openings in Higo style, decorated on both sides with two concentric circles of brass, one roped, the other punched with alternate trefoils on the outside, edging of sixteen half-wheels, non-tangent, ef. 67. xvii.

71.—*Iron*, circular, divided in five rows of chequer divisions with eight openings near the edge. The design lined up with brass strip, and the solid squares inlaid in brass with *swastika*, maple, willow, *sagittaria* leaves and reeds in water. xvii.

72.—*Iron*, *mokko* shape, decorated on each side with a border of small brass nails, the dots arranged concentrically, limited inside by a circle and the trapeze outlines of four fans, arranged in pairs overlapping on each side of the *seppa dai*. xvi.-xvii.

73.—*Iron*, circular, rim perforated with six rectangular openings almost touching one another and enclosing in a thin circle a star with twelve points, inlaid all over in slight relief with a creeper, the leaves silver and brass, *kogai* hole plugged with lead. xviii.

74.—*Iron*, circular, inlaid on both sides with two brass circles, extended inwardly and outwardly with projections in imitation of snow on the ground; Shoami perforations in web. xvii.

75.—*Iron*, circular, inlaid in relief with a series of pine needles and groups of five circles conventionalized representation of plum flowers. xvi.

76.—*Iron*, perforated with two concentric portions of circles, held together by three small rings, the *riōhitsu* accompanied by trefoliate openings so as to affect the shape of a *wumpan*. Inlaid all over with brass weeds. xvii.

77.—*Iron*, *mitsutomoyé*, inlaid with tendrils, leaves and buds of clematis or gourd—two buds *copper*. xvii.-xviii.

78.—*Iron*, erueiform, with almost circular branches, edged with brass, each roughly inlaid in brass with two patterns: one of bamboo repeated four times and the other a ring from which radiate outwards four groups of three spikes. xvi.

79.—*Iron*, same pattern as 80, but most of the brass removed, disclosing the method of inlay; grooves chiselled to receive the wire, and cut with small transverse chisel strokes, like the backbone of a fish to hold it in. xvii.

80.—*Iron*, two shoots of *myōga*, one upright, the other reversed, inlaid brass in relief. xvii.

81.—*Iron*, circular, open with two large *riōhitsu* and two fan-shape openings at top and bottom of *seppa dai*, edged all round with brass strip, and with a brass circle, inwardly cut in small trefoils. xvii.

82.—*Iron*, circular, with narrow rim, enclosing a web perforated with a number of irregular holes without any semblance of pattern, the remaining skeleton and the rim covered with a scroll of leaves and tendrils in brass inlay. xvii.

J. C. HAWKSHAW COLLECTION.

83.—*Iron*, eight fans radiating from the *seppa dai*, and *riōhitsu*, forming an eight lobed outline. The six ribs of each fan in openwork, the surface fluted, inlaid in brass and copper with small pine and *kiku* pattern. xviii.

84.—*Iron*, circular, perforated with an edging of twenty-eight holes, in imitation of chrysanthemum petals, edged with a brass strip treated in rope pattern, and covered with a pattern of eight clematis flowers with tendrils, in brass on each side. xvii.

85.—*Iron*, a wheel of leaves, in four bunches radiating from the *seppa dai* and the *riōhitsu*. The nerves and ribs inlaid brass. xvii.

86.—*Iron*, circular, perforated with *kozuka* hole, and a *gumbai* (war fan, with curved handle) inlaid in relief with a brass wire edging to the rim and openings, and with *Asagao* leaves, maple leaves (copper) and a gnat (brass) with slight surface *kebori*. xvii.

87.—*Iron*, circular, rim enclosing a horse bit with cheek pieces and two stirrups, symmetrical design in openwork overlaid with brass. xvii.-xviii.

88.—*Iron*, circular, rim enclosing two *kuzu* leaves with ribs and nerves inlaid in brass in relief, a chrysanthemum flower faced with engraved brass and one in openwork. xviii.

89.—*Iron*, circular, inlaid in brass on both sides with a stylised design of clematis, with large leaves and flowers. The blade hole is a large oval, 20 by 35 mm. xvi.

90.—*Iron*, uneven surface, inlaid with butterflies and *Asagao* scrolls. xvii.

91.—*Iron*, *mokko* shape, the surface unevenly hammered, inlaid in brass with stylised cherry blossoms and leafy scrolls. xvii.

92.—*Iron*, circular, unevenly hammered surface, inlaid with a gourd vine (leaves and scrolls only). xvii.

93.—Same as 92.

94.—*Iron*, rounded square with raised rim, the surface fluted in twenty-seven ribs imitating a fence of reeds, inlaid with two sprays of tree peony issuing from a cut-down trunk. Large *riōhitsu* filled with lead. xviii.

95.—*Iron*, circular, with brass edging on each side and clematis sprays. xvii.

96.—*Iron*, a wheel of twelve spokes, all of which overlaid with brass, edged with a plain rim, cut with twelve rectangular perforations opposite the spokes. xviii.

97.—*Iron*, circular, a wheel of six spokes, with large centre, outlined in brass overlay; same technique as 96.

98.—*Iron*, a wheel of twelve spokes, same as 96, the edging cut in trefoil pattern internally. xviii.

99.—*Iron*, a design of peonies inlaid brass. xvii.

J. C. HAWKSHAW COLLECTION.

100.—*Iron*, large rounded square shape, inlaid in brass with small squirrels amongst vines, large blade hole, and small *koguka* hole. xvii.

101.—*Iron*, circular, *aoi* leaves in a stream, near a wooden structure, perhaps the side of a water hut. xvii.

102.—*Iron*, circular, with brass rim, inlaid with a circular spray of stylised peonies on each side. xvii.

103.—*Iron*, the centre slightly sunk with a border imitating conventional clouds at both ends, inlaid with clematis and scrolls, in brass *hirazōgan*, the web inlaid with peonies in brass. xvii.

104.—*Iron*, the centre slightly sunk, decorated with brass peonies, the rim inlaid in *hirazōgan* with clematis flowers and scrolls. xvii.

105.—Similar to 104.

106.—*Iron*, reminiscent of a horse cheek-piece, with rounded rim, and two large *namako* openings enclosing the *riōhitsu*, inlaid with a circle of brass wires crossed by numerous small pieces, some key pattern above the *seppa dai*. xvii.

107.—*Iron*, small circular, overlaid on both sides with a shoot of gourd vine, coming out of the *kozuka* hole, brass gilt. xviii.

108.—*Iron*, a pair, *tachi* shape outlined in roped brass strip with slight decoration of tendrils. xvi.-xvii.

109.—*Iron*, with eight lobes, reduced in diameter and filled with a copper rim, once silvered. Decorated in appliqué with two *Howo* birds (brass) the middle line of the tail feathers inlaid silver. xvii.

110.—*Iron*, small, almost circular, inlaid in relief with thirteen half-shells of walnut, and two gourd flowers. xvii.

111.—*Iron*, *mokko* shape, with raised rim, inlaid in high relief, in brass with a gourd vine bearing fruit. xviii.

112.—*Iron*, square, lenticular, with rounded edges and brass rim, inlaid in brass wire, in slight relief with the outline of a chrysanthemum of thirty-eight petals. xviii.

113.—*Iron*, circular, lenticular, with brass edge, inlaid in brass wire, in relief with the outline of a chrysanthemum with thirty-six petals. xviii.

114.—*Iron*, circular, the faces inlaid with five playing mantis, each (brass with silver feelers) amongst reeds (brass) and small bamboo (silver) on a ground spotted with rain drops (silver). Signature partly obliterated, probably Kanetsugu. xvii.

115.—*Iron*, circular, the surface embossed on each side with four depressions (to which correspond high parts on the other), obtained with a square punch applied three times. Inlaid with brass, design of bamboo and snow. xvii.

J. C. HAWKSHAW COLLECTION.

116.—*Iron*, circular, lenticular, with reduced rim, perforated with one hole covered on both sides by brass plates perforated and engraved to imitate the plaiting of a *domarukago* round basket tethered near the bank of a river to keep fishes alive, water weeds and trees, pine cone and needles seen on or around the water from above. xvii.

117.—*Iron*, inlaid in brass and silver, with rabbits running amongst grasses on a rocky ground; small pagoda on one side—small pine trees, nanten, chrysanthemum, etc. xvi.

118.—*Iron*, lozengular, with rounded corners and roped shakudo rim. Rabbits amongst grass on a rocky ground. Same style and treatment as 117.

119.—*Iron*, circular, decorated on both sides with a chrysanthemum outline of twenty-eight petals, to the intervals of which corresponds a border of twenty-eight holes, surrounded by a thin brass edge. xvi.-xvii.

120.—*Iron*, circular, with raised rim, the web inlaid in brass *hirazōgan*, with a vine on one side, and wistaria on the other, large *kozuka* hole, which, like the kogai hole is now plugged with shakudō. xvi.-xvii.

121.—*Iron*, rounded oblong shape with lobes, originally solid, engraved and inlaid with brass wire in conventional clouds of Yoshiro style, then perforated to a peculiar shape common enough, yet, the meaning of which is not easily understood. xvii.

THE GOMOKU ZŌGAN.

This name means literally “Dirt inlay.” It is applied to tsuba the whole surface of which is covered with scraps of copper and brass wire brazed on a web of iron, apparently without any method, although in some cases there seems to be some arrangement of long pieces of wire suggestive of pine needles. It may be that the spiky leaves cast by coniferous trees, the litter of broken pine needles and such debris which fall from cedars in large quantities, covering the ground under the trees were conventionalized in the Gomoku Zōgan; there might then be some symbolism of longevity in that peculiar inlay, but I have not yet been able to find a satisfactory explanation of it. In some cases small crests of the Matsudaira family are found scattered amongst the inlay. The Gomoku Zōgan with crests were usually made in Kaga.

122.—*Iron*, square with the top and bottom rounded out and the sides brought in to a “waist”—bevelled edge—perforated, and the surface covered with filings and scraps of brass, brazed on in the style known as *gomoku zōgan*, i.e., dirt inlay. ? xviii.

J. C. HAWKSHAW COLLECTION.

123.—*Iron*, circular, covered with *gomoku*. xvii.-xviii.

124.—*Iron*, circular, hammered on both sides with three depressions, with cross punch markings; the three high parts produced on either side covered with *gomoku* of brass and copper wire. xviii.

125.—*Iron*, *mokko* shape, covered with *gomoku zōgan*, of small and long brass wire, the long wires in bundles, interspersed with seven crests in circles: *sakura*, *ume*, *kiri*, *kuyosakura*, *yotsumé*, *mutsuboshi*, nearly all of which were used by the *Matsudaira* families. xviii.

126.—*Iron*, circular, perforated with a small *Tosa* crest of three oak leaves, and overlaid with brass wire in various lengths. xvii.-xviii.

127.—*Iron*, *mitsutomoye* overlaid with *gomoku zōgan*. xvii.-xviii.

KOZUKA IN YOSHIRO STYLE.

128.—*Iron*, inlaid in high relief in brass with a vine and a spider. *Ō Kozuka*. xviii.

129.—*Iron*, inlaid in Fushimi style with a flower arrangement of plum in a bamboo *hana iké*, dot and strip treatment, vertical. xvi.-xvii.

130.—*Iron*, the surface much corroded, inlaid with a branch of flowering plum tree and a small edicule in brass and copper. Boar's eye hole at butt lined with brass strip; dot and strip treatment. xvi.-xvii.

KANEIYE.

All the Kaneiye work is signed with the same name and place of abode: Fushimi in Yamashiro, although, according to certain Japanese books, much of it saw light in another province: Higo. The first Kaneiye worked in the middle of the Sixteenth Century, but much of the work so signed was done in the latter part of the Seventeenth Century and in the Eighteenth. Since then some reproductions have been made by casting and the number of spurious Kaneiye made in Aizu and elsewhere is past count. The early style is characterised by very low relief, thin metal, and scanty inlay of copper gilt, or gold, the work of the later craftsmen followed that style, but in a few cases high relief is found; it is known that in old days such high relief was obtained by chasing inlaid pieces of iron, whilst later the projections are cut out of the solid.

131.—*Iron*, rounded oblong, chased in low relief with Fuji in the clouds (tipped with silver) and a boat on the lake with an awning of matting, and seven passengers (faces silver, girdles gold, caps gold) at the back, nets drying, remains of an almost obliterated signature: Kaneiye of Fushimi, Yamashiro. xvi.-xvii.

132.—*Iron*, thin with slightly raised rim, rounded *aori* shape with kozuka hole only. On the face, Chinnan on his hat crossing the sea, his staff in the left hand, his hair and beard, and his clothes blown to the left by the wind in a manner reminiscent of a drawing by Tachibana Morikuni. Eyes inlaid gold, as also the opening of the dress at the neck, and the hat strings; eight gold beads of spray on the sea. At the back, small edicule sheltered by a pine on a rocky cape towards which fly two wild geese. Signed: Kaneiye of Yamashiro. Very striking piece both in composition and workmanship. xvii.

133.—*Fuchi*, *iron*, chased in low relief with geese, reeds and waves, and inlaid with scanty gold spots. Signed: Tetsuninsai Kaneiyé.

MIOCHIN.

The name of Miochin goes back to the early days of the Twelfth Century with Munesuke, who according to tradition originated this family of armourers, and made the armour of Yoshitsune.

Nothing appears to be known as to whether the early Miochin made tsuba at all, at any rate the first of the family whose name is recorded as a tsuba maker is Nobuiyé, of Goshu, whose early name was Yasuiyé. Indeed, Nobuiyé is considered the first tsuba "artist," with only Kaneiye to dispute his chronological precedence. Nobuiyé's work is plainly but skilfully forged, and decorated with lightly engraved karakusa scrolls; the tortoise back and network patterns are also associated with Nobuiyé, whether it was originally used by him or added at a later date. A second Nobuiyé is also recorded who decorated his guards in openwork. The tsuba 134 is probably a copy of one well-known piece made for Anayama, now preserved in Japan, and the description of which almost agrees with the above-mentioned number.

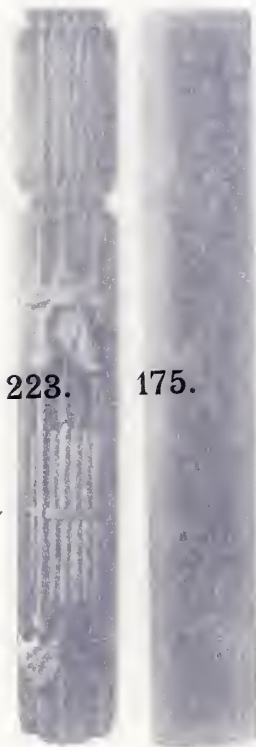
Nobuiyé's son-in-law Nobuyasu, of Saotome in Shimotsuke, is the first recorded member of the Saotome school which was at a later date influenced by the Shoami family.

There are a number of Nobuiyé besides the famous two, in Kyoto, Akasaka, Kaga and Aki, but even then they cannot be saddled with the responsibility of having produced all the "Nobuiyé" work, so signed, which whether it be armour, helmets, or sword guards rivals in number the imitation of Kaneiyé tsuba and the masterpieces of calligraphy attributed to Kobodaishi.

The later Miochin undoubtedly produced many sword guards, from the Seventeenth Century onwards. The Japanese authorities always refer to the excellent *temper* of their *iron* tsuba; it seems evident therefore that steel must have been used, if any permanent hardening of the metal was produced. As time went on, the designs adopted by the Miochin became more involved;



2953.

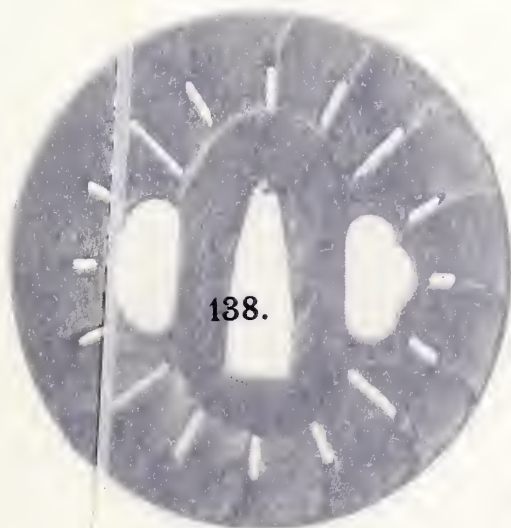


223.

175.



157.



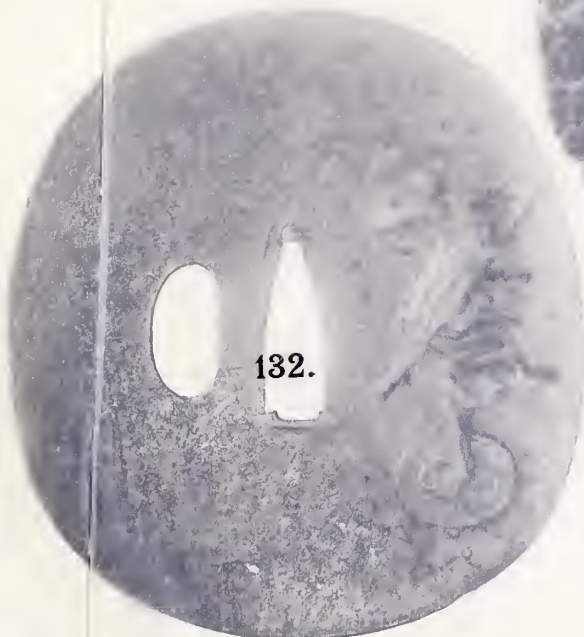
138.



2269.



148.



132.



133.



146.

V. MIOCHIN AND OTHERS.

132.—Iron, *tsurumaru* shape with rounded *aozori* shape with kozuka hole only. On the face, Chinnao on the left hand, his staff in the left hand, his hair and beard, and his clothes blowing in the wind in a manner reminiscent of a drawing by Tachibana Morikuni. Eyes closed, and the opening of the dress at the neck, and the last strip of eight gold **571** **8392** cape towards the back, small edicule sheltered by a pine on a rock in composition and arrangement. X 1.

133.—Iron, *tsurumaru* shape in low relief with gorse, reeds and waves, and inlaid with scarlet gold spots. **571** **8392**

MIOCHIN.

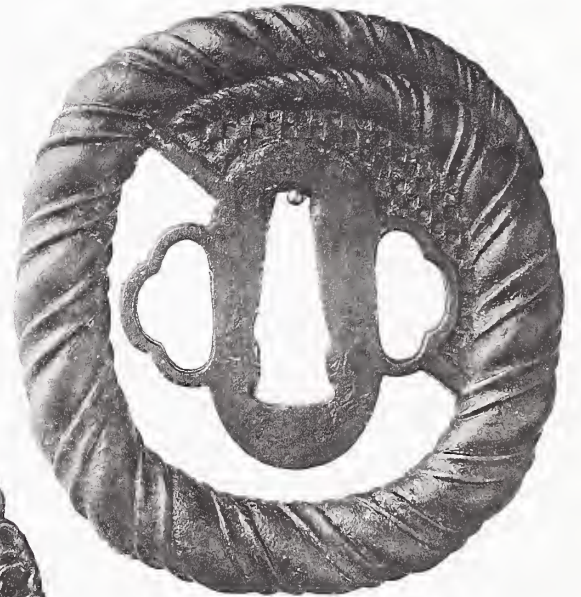
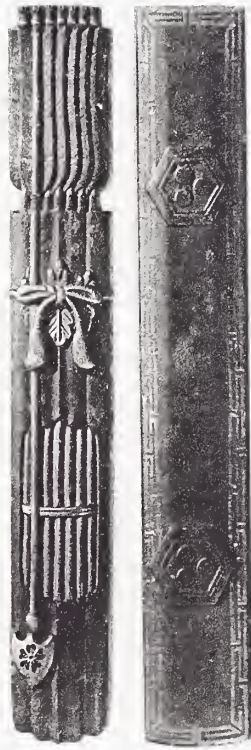
The *tsurumaru* shape goes back to the early days of the Yōmei country with Munesuke, who **571** **8392** introduced this family of armoured *tsurumaru* to the family of Yoshitsune.

Nothing appears to be known as to whether the early *tsurumaru* made **571** **8392** at the first of the *tsurumaru* name is recorded as a tsuba maker is Nobuiyé, of Goshu, whose early name was Yamaie. Indeed, Nobuiyé is considered the first tsuba "artist," with only Kaneiye to dispute his chronological precedence. Nobuiyé's work is plainly but skilfully forged, and decorated with lightly engraved *karakusa* scrolls; the tortoise back and network patterns are also associated with Nobuiyé, whether it was originally used by him or added at a later date. A second Nobuiyé is also recorded who decorated his guards in openwork. The tsuba 134 is probably a copy of one well-known piece made for Anayama, now preserved in Japan, and the description of which almost agrees with the above **571** **8392** mentioned number.

Nobuiyé's son-in-law, *Saotome*, of Saotome in Shimotsuke, is the first recorded member of the Saotome school which was at a later date influenced by the Shoami family.

There are a number of Nobuiyé besides the famous two, in Kyoto, Akasaka, Kaga and elsewhere, but even then they cannot be credited with the responsibility of having produced all the "Nobuiyé" work, so signed, which whether it be armour, helmets, or sword guards rivals the imitation of Kaneiyé tsuba and the masterpieces of calligraphy attributed to Kōchōrō. **571** **8392**

The later Mochin undoubtedly produced many sword guards, from the **571** **8392** onwards. The Japanese authorities always refer to the excellent *tsurumaru* of the *tsurumaru* name; it seems evident therefore that steel must have **571** **8392** been used, if any permanent *tsurumaru* of the metal was produced. As time went on, the designs adopted by the *tsurumaru* family were involved;



J. C. HAWKSHAW COLLECTION.

helmet tops, imitation of pieces of armour, finally naturalistic designs chased in the round are found amongst their productions, some of which are also sparingly and tastefully inlaid. The colours of their patina vary greatly, and the surface of the earlier types is somewhat rough; it is stated that raw lacquer was used by the earlier masters to help in colouring their iron; many of the concave tsuba of the Miochin school are either lacquered (in red) or gilt on the hollow side.

134.—*Iron*, thick web with raised rim, circular border of thirty-two deep punch marks alternating on both sides. Signed: Nobuiyé; inscribed: *Anayama Kun no Konomi no Ozu, e.g.*, by special order, in accordance with Anayama's idea. xvii.

135.—*Iron*, square with rounded corners, uneven surface punched on either side with six depressions, and an hexagonal pattern ("tortoise back") inlaid with a few dots of silver irregularly distributed—*udenuki ana*. Signed: Nobuiyé. xvii.

136.—*Iron*, square heavy *tsuba* with rounded corners (9 mm. thick at the edge, 6.5 at the *seppa dai*), chased in low relief on bi-concave web, with the same design of three *nakago* (old sword tangs) on each side. The large one signed Nobuiyé, the small one (with *ishimé* ground) Nobuiyé of Akasaka and Munenori. xvii.

137.—*Iron*, large mokko shape with large blade hole, hexagonal pattern all over, chased in low relief with chrysanthemum flowers and leaves curling over the edge on to both faces. Small, equal *udenuki ana*. Signed: Nobuiyé. xvii.-xviii.

138.—*Iron*, radiating petals with slots between them, the ends curling into the rim. Signed: Nobuiyé. xvii.-xviii.

139.—*Iron*, rounded oblong, uneven surface, perforated with the halves of a water wheel, the lower one dipping in a stream (*kebori*). Signed: Miochin Ki Muneyoshi of Tosa.

140.—*Iron*, rounded oblong with raised hammered rim, marked with hexagonal pattern. Engraved one side with the *Namu miō Hōrenge Kiyō*, and on the other with two portions of *Gosho Kuruma* over an hexagonal "tortoise back" pattern. Signed: Naokatsu. xvii.-xviii.

141.—*Iron*, *tachi* shape (*aoi*) thick heavy *tsuba* with uneven surface, punched and engraved with scrolls connected with the "Boar's eye," which play the rôle of *aoi* leaves. Small *udenuki ana*. Signed: Miochin Munekatsu of Akashi (*Aki seki*) (Harima).

142.—*Iron*, a pair, circular, formed of two pieces of armour, overlapping one another and tied up, each perforated with hemispherical holes, into which other hemispherical perforations open from the back, excentrically. Signed: Miōchin Sadashigé on the small tsuba, and inscribed Sendai, Mutsu, on the large one. xix.

143.—*Iron*, octagonal, each side chased in sixteen plates overlapping one another, and perforated with irregularly arranged holes, similar to above, small *riōhitsu*. Signed: Miōchin Sadashige.

J. C. HAWKSHAW COLLECTION.

144.—*Iron*, in the shape of a Ni O head, in full round, the back flat chased as a pine forest. Signed: Miōchin Masatsugu in *sosho*.

145.—*Iron*, circular, forged to a smooth surface, polished and etched to show the lines of forging, imitating wood grain. Two small *udenuki ana*. Signed: Miōchin Minbu ki no Munesada. xix.

146.—*Iron*, large thick, almost circular, heavy *tsuba*, chased with two toads in high relief, one of which spits an inlaid jet of many colours (a rainbow), a stream and water weeds engraved in *kebori*. Signed: Miōchin ki no Kunitsugu. This subject is derived from a legend mentioned in the *Hiakku Monogatari* of Tokwa Sanjin, see my "Bakemono," Japan Society London 1910.

147.—*Iron*, almost circular, narrow rim enclosing six arrowheads chased in the round, one perforated with a boar's eye and two with cherry flowers. Signed: Miōchin ki Munchidé (*so yei*) of Tosa. xix.

148.—*Iron*, *mokko* shape, carved all over with undercut waves on Omori style. Signed: Miōchin, with seal Hirosada, and inscribed: Bunkwa, 4th year (1807).

149.—*Iron*, circular, the *seppa dai* sunk on both sides beneath the decoration in very high relief, of *karashishi* amongst peonies. Gold spots on *shishi* and gold dewdrops on flowers. Signed in peculiar "*Kabuto*" characters (illegible).

150.—*Iron*, the faces chased in sixteen radiating folds, concave one side, convex on the other, like a flattened filter paper, showing the wood grain produced in forging. Signed: Tsugihide Ōmi no Kami. xix.

151.—*Iron*, circular rim enclosing seven horses, chased in the round. Signed: Miōchin Yoshihisa of Echizen. xix.

152.—*Iron*, small *tsuba* with narrow rim enclosing two branches of *komatsu* (small pine) modelled in *kebori* on the surface, with sharp cut outlines. Signed: Miōchin Yoshihisa of Echizen. circa. 1840.

153.—*Iron*, three small pine trees arranged as a *mitsutomoye*, chased in the round. Signed: Miōchin Yoshihisa of Echizen. xix.

154.—*Iron*, large (100 × 90) thick, without *riōhitsu*, oblong with the corners slightly brought in, the surface and edge showing the grains of the forging, in imitation of old wood, decorated in high relief with two cocks, one on the ground, the other springing up to fight, the first one chased in the solid, the tail feathers apparently welded on, chased in the round and curling over the edge; the topmost bird treated in the same way, in silver. Both birds with gilt bills, eyes and talons, the combs copper. Signed: Miōchin Munekané late xix., circa. 1870-75

155.—*Iron*, in the form of a skull, with concave underside lacquered red, larger *riōhitsu* being the eyes of the skull; *udenuki ana*. xvi.-xvii.

156.—*Iron*, thick (8.7 mm.) heavy guard, in the shape of the character *Dai*, great. vii.-xviii.

J. C. HAWKSHAW COLLECTION.

157.—*Iron*, thick (9.5 mm.), in the shape of the character *Dai*, great, chased with a landscape in low relief; traces of gold *nunomé* inlay. xvii.

158.—*Iron*, circular, two concentric circles held together by four ribs forming a cross of St. Andrew. The outer circle perforated with four circular holes, and four long slots at the ends of the spokes. Thick *tsuba* (11 mm.) with concave faces.

159.—*Iron*, helmet top of thirty plates, in one solid piece, chased, the five rows of rivets being really riveted through. xix.

160.—*Iron*, helmet top of twenty-eight plates, overlapping, with three rivets each. late xviii. or early xix.

161.—*Iron*, octagonal, chased in imitation of eight overlapping plates riveted and tied together. xix.

162.—*Iron*, in the shape of a padlock. xix.

163.—*Iron*, thin, perforated with a cherry flower, a plum flower, a heart shaped "boar's eye" and the disk of the sun in a fan, originally circular, but folded after perforating, on the four sides towards the face, and then the four corners refolded to the back. Miōchin xvii.-xviii.

164.—*Iron*, openwork guard of the Akasaka style, originally circular, bent down hot, at four points, and up at the intermediate four corners of the square thus produced. Miōchin? xviii.

165.—*Iron*, circular, without *riōhitsu*, decorated with two portions of *kuyō sakura* crest, showing part of the central disk and four of the smaller one, each in *intaglio* on one side and correspondingly hollowed on the other. xix.

166.—*Iron*, circular, one edge raised and chased like an umbrella, flat on one side, open on the raised side, perforated with a *nyoi* shaped hole and a heart shaped hole, beside the usual *kozuka* perforation. xvii.

167.—*Iron*, very elongated *mokko* shape (elliptic ends protruding out of a circle), perforated in bold openings in the two semi-elliptic parts with the characters *ki* (wood) and *mizu* (water). xix.

168.—*Iron*, *mokko* shape, with plain web one side, the other side deeply chased with two concentric grooves leaving a cruciform *seppa dai* without *riōhitsu*. xvii.

169.—*Iron*, elliptic deep cut shape with straight slanting sides, the face chased with clouds, the sides with a dragon and clouds in low relief. xix.

170.—*Iron*, *tachi* shape with Boar's eye perforations, and rounded sides, euppé, ancient piece originally quite plain, "decorated" at a late date with a plum branch, a chrysanthemum with five blossoms and an *asagao*, in relief, in silver and gold of two colours. xvii.-xix.

171.—*Iron*, *aori* shape, rounded to almost a trefoil, convex, with raised rim on the concave underside, both sides chased in relief with the crest of the Watanabe family, and some pine cones. xviii.-xix.

J. C. HAWKSHAW COLLECTION.

172.—*Iron*, a helmet, *kuwagata* of stag horns, monster head above vizor, small perforated *hachimanza*, marked at the back *Nobuiyé*. xix.

173.—*Iron*, hexagonal, cut in openwork with six curved petal like holes, the sides rounded (*mizuno* crest). xix.

174.—*Iron*, unevenly hammered surface, struck with punchmarks cut in openwork with two "Boar's eyes" pointing upwards and two double diagonals radiating from the *seppa dai*. xvii.-xviii.

175.—*Kozuka Iron*, the face bevelled on both sides, surrounded by a border of key pattern in thick gold *nunomé*, charged with two crests of three circles in hexagonal frames: *Kikko ni mitsuboshi*. Signed: Made by special order of Kawaji *Kun*, by Miōchin Muneyasu.

176.—*Kogai*, split, *iron*, with one oval hole in each half near the top, same subject and treatment as above (*Kozuka*), but with one crest only. Miōchin xix.

177.—*Kashira*, *iron*, in the form of an *Ebōshi*. Miōchin xvii.

UMETADA.

Japanese connoisseurs of iron tsuba place the best work of the Umetada family immediately after the genuine productions of the great masters Kaneiyé and Nobuiyé, although there is more delicate chasing and inlay in the Umetada tsuba than in those of the previous artists.

The Umetada family originated at a very remote period, the first amongst its members whose name is recorded as a chaser of sword furniture being Shigeyoshi Hikojiro, *eighteenth* member of the family, who worked for the Shōgun Ashikaga Yoshimasa in the Fourteenth Century. The family name was then Tachibana, and it is interesting to follow the transformation of the family name, as recorded in the *Kinko Tanki* by the thirty-fifth Umetada, Shichizæmon Munétoki, writing in 1827.

Tachibana no Munechika, eighth descendant of Tachibana no Ason Moroé (Sho Ichi Sadaijin) lived in the Tenth—Eleventh Centuries (963-1033), and made swords as a hobby, whilst serving under Higashi Sanjo Daijo Niudo Hoko In Kaneiyé (Ko), he is remembered under the surname Sanjo Kokaji and he was the founder of the Umetada family. Prince Kaneiyé granted him the title of Fujiwara, after he had copied for the temple of Isé the famous sword Totsuka no Tsurugi. He was also given a small estate in the North East part of Kyoto (where the General Post Office is now built, 1910) called *Umetada* 梅多田, through which passed the road 梅忠町 *Umetada Cho* in which he lived.

J. C. HAWKSHAW COLLECTION.

Now, during the reign of Shoko Tenno (1413-1428), the nineteenth head of the family, Hikono-shin Shigemuné placed in a pond which he wanted to fill up, a wooden image which soon became the target of every passer-by, and the stones thrown at the image soon filled the hole. The Emperor was greatly amused by this story, and commanded a minister to summon Shigemuné and to order him to alter the writing of his name from 梅多田 "big plum tree field" to 埋忠 "loyally filled up" both names reading alike; at the same time he was given the crest Nami no Maru (circle of waves). This took place in 1416 (Oyei 23). Later on, at the time of Muneyuki, twenty-eighth Umetada, the governor of Kyoto, Hitakura Suwo no Kami, before going to Yedo ordered some perforated *tsubas* for presentation, and he caused (?) the name Umetada to be written 梅忠, "loyal plum tree," as the writing 埋忠 might be construed as meaning "bury loyalty" as well as "loyally buried." The family had removed to Nishijin in 1570, at the time of the twenty-fourth master Hikozaemon Shigetaka.

Although this account takes a great deal of space, I thought it advisable to give here a synopsis of the remarks in the *Kinko Tanki*, because the three different writings are occasionally met with, and this information may save people from considering as misspelt or forged, signatures which may actually be historically correct.

The greatest master of the family is undoubtedly Mioju, also called Hikojiro, son of Shigetaka Meikin who had served under Yoshiharu, Yoshiteru and Oda Nobunaga. Mioju served under Hideyoshi and Hidetsugu, and he originated a method of inlay the style of which is quite characteristic and easily recognised. His son Shigeyoshi (the second of the name) was a famous chaser of sword blades like his father, but he made many pieces of sword furniture for Hideyoshi and his son. It is recorded that he waited upon the Shōgun Hidetada in Osaka on the 23rd of June, 1601, and that, on that occasion his younger brother Iyetaka was appointed by the Shōgun, as one of the court chasers to follow him in Yedo.

Iyetaka (twenty-sixth Umetada) thus became the head of the family, with the name Miojin when Shigeyoshi died; his son Shigenaga followed him and Yedo became then the centre of the Umetada family, but Shigenaga was of delicate health and after resigning his position as court chaser he returned to Kyoto to live on his pension.

Yedo became again the headquarters of the family in the middle of the Eighteenth Century when Naritsugu opened his atelier in the Shōgunal capital. He distinguished himself by the special style of his dragons, "Umetada Rio," the scales and eyes of which are minute and peculiar to his work.

Finally, another mode of signing the name Umetada originated in the Nineteenth Century with Ichiō who chased a plum flower *Umé* above the character *Tada* 忠; sometimes the flower is inlaid in gold, sometimes merely outlined. This man carved his designs in intaglio with powerful and soft surface modelling, the dragon-fly is one of his pet subjects, and French collectors from the *caractère* of his work for many years placed him before the Sixteenth Century! The *tsuba*

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No. 190 representing Saigyo Hoshi has the same *caractère* but in relief instead of intaglio. Tsuba No. 185 is in the style which the Umetada borrowed from the Shoami family by whom they were greatly influenced, it is signed with a *rebus*, the flower above *Tada* may be a plum blossom, but it is somewhat doubtful, however it seems justifiable to place it in the Umetada family.

178.—*Iron*, rounded square, with slight rim, chased in low relief with the property boat used in the *No: Funa Benkei*, the sail inlaid in *Nishiki* pattern gold *nunomé*, the lashings of the bamboo, and the sail ropes silver; at the back, a few meandering encroachments of the sea, inlaid with waves (*Kebori* silver). Signed: Umetada, Tachibana no Shigeyoshi of Kyoto, Yamashiro. xviii.

179.—*Iron*, thin, almost circular, perforated with a pattern of hexagon mesh, slightly inlaid with gold *nunomé*; in the centre, a broad band on which are inlaid in *nunomé* maple leaves, pine needles, plum flowers and a bamboo stem. Signed: Umetada Shigeyoshi of Nishijin, Yamashiro. xviii.

180.—*Iron*, *tachi tsuba (aoi)*, decorated with three butterflies (two on face, one on back) chased in relief and inlaid in gold of two colours, with two nerved wings and two in *kirihagané* each. Signed: Umetada Shigeyoshi. xviii.

181.—*Iron*, circular, with slightly sunk web, on which are reserved in relief with rounded surface modelling, the characters 洪 and 武 in *Kaisho* and 唐國 in *Tensho*. The centre part perforated with the *riohitsu* stylised in scrolls and two bamboo posts. Signed: Umetada Shichizae-mon Tachibana no Shigeyoshi. xviii.

182.—*Iron*, circular, lenticular, with *Amida Yasurime*, inlaid on either side with conventionalised geese in flight (copper) amongst clouds (gold and silver), on the face a small sparrow inlaid gold *nunomé*, remains of some others on both sides. No *riohitsu*; *udenuki ana*, the large hole plugged with copper. Signed: Shigetsugu. xvii.

183.—*Brass*, circular, bi-concave, with bevelled edge and gilt rim, on either side peonies delicately inlaid flush with the background, in two colours of gold relieved with copper, and engraved in *kebori*. The edge engraved with scrolls. The composition is somewhat European in design. Signed: Umetada Kazuma no Suke, Tachibana Muneyoshi. Precise date unknown, he lived before 1781.

184.—*Iron*, circular, lenticular, inlaid with fruits of ground cherry scattered all over the face, and a few at back; calix and stems copper; berries *shakudo*, a few gold. Signed: Umetada of Yamashiro. xvii.

185.—*Iron*, circular, with remnants of *nunomé* decoration on the edge. The faces decorated with *karashishi*, waterfall, pine and a small edicule, in gold *nunomé* amongst rocky scenery outlined in *katakiri*. Signed, with a rebus: [Ume?]tada Tomoyuki. xviii.



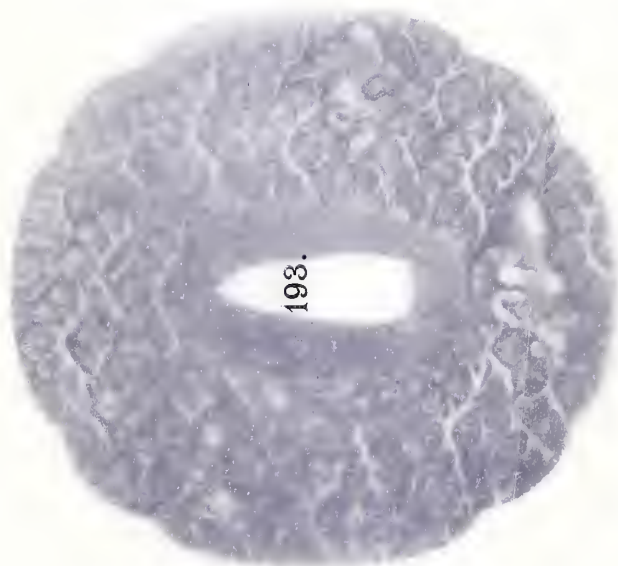
184.



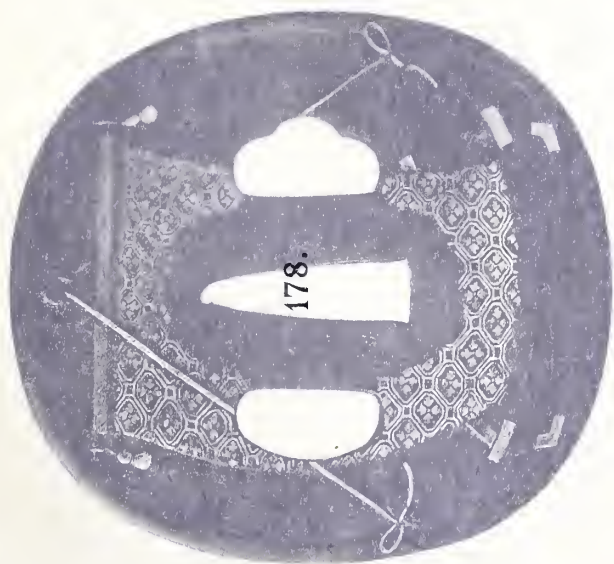
186.



183.



193.



178.



190.

No. 130 *monochrome* (brass). Still the same *caractère* but in relief instead of *ostaglio*. Tsuba No. 185 is of the same type and Umetada's borrowed from the Shoami family by which they were greatly influenced in a regard to a *rebus*, the flower above *Tada* may be a plum blossom, but it is somewhat doubtful. However it seems justifiable to place it in the Umetada family.

181

181

171.—*Iron*, circular, convex, with slight rim, chased in low relief with the property boat (boat of the late Chōshū Domain) the sail inlaid in *Nishiki* pattern gold *nunomé*, the lashings of the handles and the web silver; at the back, a few meandering encroachments of the sea, inlaid with silver *shibubiki* pattern. Signed: Umetada Tachibana no Shigeyoshi of Kyoto, Yamashiro. xviii.

179.—*Iron*, circular, almost circular, perforated with a pattern of hexagon mesh, slightly inlaid with gold *monochrome*, in the centre, a broad band on which are inlaid in *nunomé* maple leaves, pine needles, bamboo leaves and a bamboo stem. Signed: Umetada Shigeyoshi of Nishiku, Yamashiro. xviii.

180.—*Iron*, circular, decorated with three butterflies (one on each side and one in the centre) chased in relief and inlaid in gold of two colours, with two nerved wings and two inlaid *shibubiki* pattern. Signed: Umetada Shigeyoshi.

181.—*Iron*, circular, with slightly sunk web, on which are reserved in relief with rounded surfaces, modelling, the characters 洪 and 武 in *Kaisho* and 武 in *Tenho*. The centre part decorated with two columns stylised in scrolls and two bamboo plants. Signed: Umetada Shichizae-mon Tachibana no Shigeyoshi.

181

181

182.—*Iron*, circular, biconcave, with *Amida Yasurime*, inlaid on either side with conventionalised geese in flight (copper) amongst clouds (gold and silver), on the face a small sparrow inlaid gold *nunomé*, remains of some others on both sides. No *riōhitsu*; *udenuki ana*, the large hole plugged with copper. Signed: Shigetsugu. xvii.

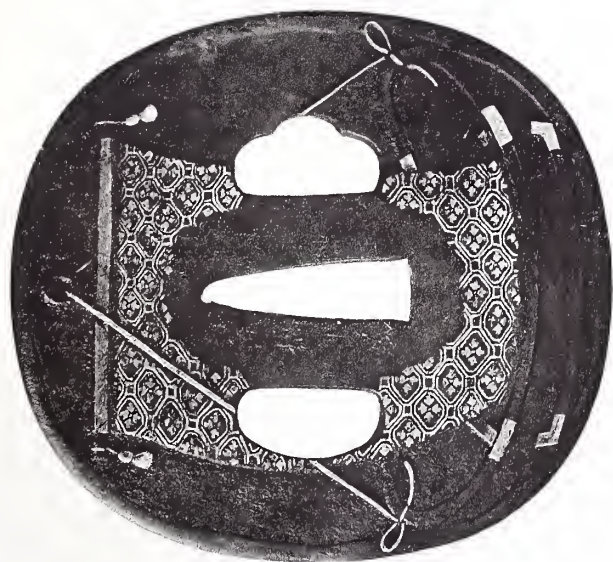
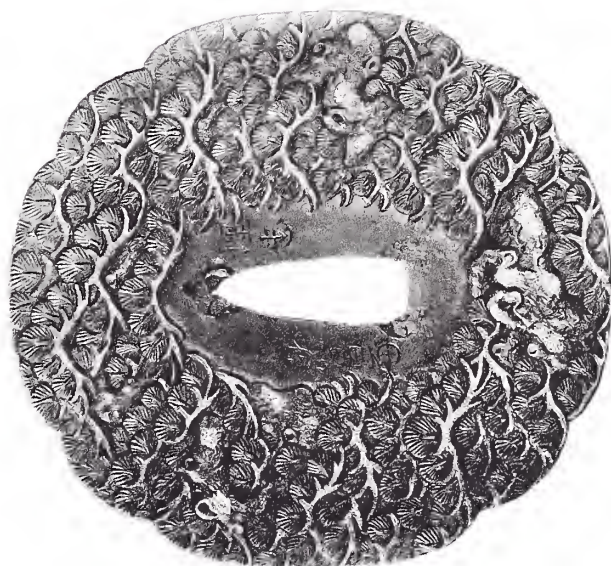
183.—*Brass*, circular, biconcave, with bevelled edge and gilt rim, on either side peonies delicately inlaid flush with the background, in two colours of gold relieved with copper, and engraved in *kebori*. The other engraved with scrolls. The composition is somewhat European in design. Signed: Umetada Kazuma no Suke, Tachibana Muneyoshi. Precise date unknown, but lived before 1781.

184.—*Iron*, circular, biconcave, inlaid with fruits of ground cherry watered all over the face and a few at back; talix and stems copper; berries *shakudo*, a few gold. Signed: Umetada of Yamashiro.

181

181

185.—*Iron*, circular, with remnants of *monochrome* decoration on the edge. The faces decorated with *tsurukishi*, waterfall, pine and a bamboo stalk, in gold *nunomé* amongst rocky scenery outlined in *kebori*. Signed, with a *rebus*. Umetada Tamoyuki.



J. C. HAWKSHAW COLLECTION.

186.—*Iron*, with copper roped rim, thin web perforated with two portions of a common circle at top and bottom, leaving a broad rectangle about the centre, the rim attached to the *seppa dai* at either end by a small bar, the whole surface cross hatched, and inlaid with a series of gourd flowers and comma-shaped tendrils—*riōhitsu* plugs *shakudō* punched with chrysanthemum *ishime*, one with large, the other with small centres. Signed : Umetada. xvii.-xviii.

187.—*Iron*, lozengular, with rounded corners and roped *shakudō* rim, Raijin, in high relief, gilt, amongst his circle of drums, thunderbolts inlaid gold, amongst horizontal clouds inlaid copper (*nunomé*) and circularly chased clouds. Signed : Umetada Uji (family), Tachibana no Muneyoshi. before 1781.

188.—*Copper*, *mokko* shape, thin, with polished surface inlaid in *hirazōgan*, with *shippō* pattern (gold, silver, *shakudō*), perforated with four crests of three radiating lozenges in a circle and further inlaid with fine needles *shakudō* and gold. Signed : Umetada. late xviii.

189.—*Iron*, with slightly raised rim, decorated on either side with a *kaji* leaf in low relief, speckled with dewdrops (gold and silver). The surface eaten away by worms in imitation of an old worm-eaten wooden tsuba. Signed : Umetada Hikoyemon.

190.—*Iron*, rounded square with raised rim. The priest, Saigyo, seated on the shore of lake Biwa, admires Fuji, just showing between the clouds above a golden mist, across the lake ; in the distance, two minute sails appear ; at the back, big wave slightly touched with silver *nunomé*, and a few dots of silver spray. Very low relief soft modelling. Gold *nunomé*, merely rubbed in the cross-hatching of the clouds and Saigyo's dress. Surface of black oxyde imitating *shakudō*. Signed : Umetada with the plum flower and *Kakihan*. xix.

191.—*Shakudō*, *mokko* shape, the whole surface treated in scales of graduated size, diminishing towards the centre, in imitation of snake's skin. Signed : Umetada. xix.

192.—*Shakudō*, *nanako* ground, raised rim. A chinese sage riding a deer (probably Mo Hakudo) on reverse a pine tree inlaid copper, and gold *asagao* creeper. Signed : Ittoshi Umetada Juju (Naritoshi), (perhaps by Horiya Nagamitsu (Ittoshi)). circa. 1870.

193.—*Iron*, *mokko* shape. The whole of both faces and rim chased with boughs and branches of pine, slightly gilt in *nunomé zōgan*, no *riōhitsu*. Signed : Umetada Narimasa with *Kakihan*. xix.

194.—*Iron*, covered all over with a pine tree, the boughs partly gilt ; large *riōhitsu*. Signed on inlaid plates : Ichiyōsai Narimasa (Umetada). xix.

195.—*Copper*, rounded square outline with characteristic punched depressions along the rim on either side ; decorated in perforation and *hirazōgan* with nine dices, (silver with *shakudō* dots, *shakudō* with silver dots). Signed : Umetada Miojiu. old, but period doubtful, probably xviii.

J. C. HAWKSHAW COLLECTION.

196.—*Sentoku*, the metal driven from one side to the other by punching in long and short depressions along the rim, alternating on both sides, decorated in *nunomé* with a conventional plant hiding a small *tōrō* on one side; on the other with a maple and a *yema*, now illegible. The inlay much worn. old, but period doubtful, probably xviii.

197.—*Sentoku*, the faces punched alternatively in three and four places to form elongated depressions. Surface inlaid with two hats and a *kanabō* (*shakudō*, with silver strings) on one side and on the other with a ladder, three rings and a disk. old, but period doubtful, probably xviii.

198.—*White bronze* (speculum metal) rounded square, with the characteristic depressions very deep, extending into the web as if the metal had been crumpled by squeezing the flat sheet between its longest sides; engraved with a design of gourd vine, two of the leaves perforated in outline. old, but period doubtful, probably xviii.

199.—*Sentoku*, polished surface, with *shakudō* rim engraved in *kebori* with *karakusa* scrolls; both sides inlaid in *shakudō* with a conventional design of *asagao* leaves, in imitation of chinese ink painting. old, but period doubtful, probably xviii.

200.—*Copper*, *mokko* shape, *ishimé* surface formed with a six-pointed starpunch, inlaid in *hirazōgan*, with an ox tethered to a *jakago*, a praying mantis, and three cicadae and another ox tethered to a gourd shaped implement; *shakudō*, strings and antennae of mantis silver. xviii.

201.—*Sentoku*, with slightly raised rim, both faces flat and inlaid in *hirazōgan*, *shakudō* with stylised leaves and fruit.

202.—*Sentoku*, large, beaten in hollows and alternate projections in the style of Umetada Miojiu, engraved in *katakiri* on one side with a mountain landscape under the moon (inlaid lead); temple at the summit of the mountain, crazy bridge over a stream, painfully negotiated by a bent old man, small house in foreground. The back engraved with *lespedeza* and reeds by the side of a stream indicated by two saw cuts and two groups of three perforations, like clusters of water weeds; surface etched and cross-hatched; seal, partly cut-out, apparently To U. xvii.

203.—*Copper*, circular, lenticular, with *shakudō* rim, the surface engraved with *Amida Yasurimé*, and perforated in *Itosukashi* with a shell (Buccin) and two long string-like tentacles terminating in holes. late xviii.

204.—*Sentoku*, rounded square, with *shakudō* rim; large holes (*riōhitsu*) in Higo style at top and bottom, dragon flies with wings extended, the body curling over to the back of the guard, one in *shibuichi*, the other in *shakudō*, nerves of the wings inlaid in gold wire. xviii.

205.—*Iron*, *mokko* shape, large tsuba (100 × 95), with uneven surface, chased in high relief with a *Shirazaya tachi*, the cord, *ashi* and *fuchi kashira* gilt, the tsuba brass; and inlaid with a *saihai* in *nunomé* of silver and gold at the back, chased with a riding stick, tipped with gold, and a stirrup in gold *nunomé* with cherry flowers in silver; double *Karakusa* border all round in gold *nunomé*. xviii.



199.



226.



212.



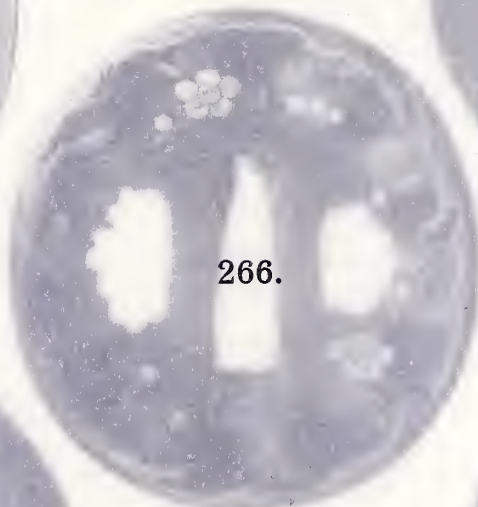
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187.



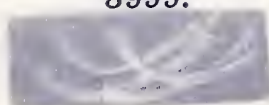
266.



182.



3999.



247.

203—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .852
 old, but period doubtful, probably xviii.

204—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .812
 old, but period doubtful, probably xviii.

205—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

206—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

207—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

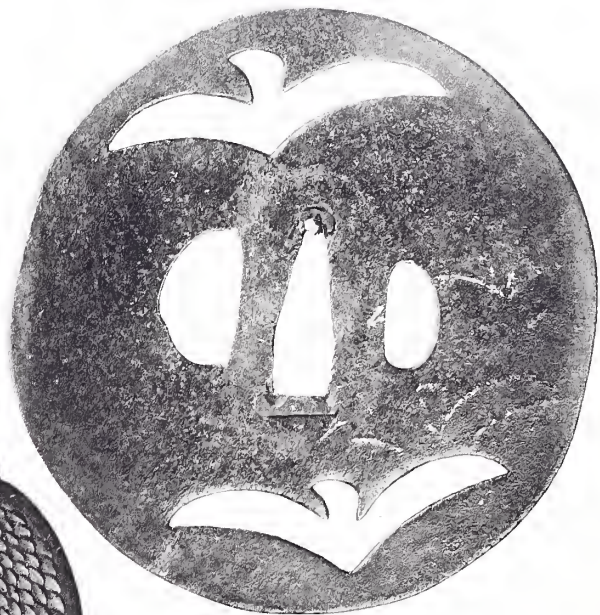
208—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

209—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

210—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

211—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.

212—*Shakudō*, the round mirror from one side or the other by punching in long and short
 .881
 old, but period doubtful, probably xviii.



J. C. HAWKSHAW COLLECTION.

206.—*Iron*, circular, with brass rim, without *riōhitsu*, but with *udenuki ana* lined silver, perforated with the silhouette of a chinese hat, lined with brass, the fastening cords cut in broad *itozukashi*. xviii.

207.—*Iron*, square, with corners brought in, raised rim inlaid with gold *karakusa* in *nunomé*, one side decorated in relief with the priest chair, *nyoi*, *hossu*, *mokugyo* and urn, chased in low relief and gilt with *nunomé* in patterns, on the other the *sho*, panpipes, *biwa* and plectrum, and *bugaku kabuto* of the *No* musicians also inlaid in pattern of gold *nunomé*. xvii.-xviii.

208.—*Iron*, with raised rim, and hammered surface, chased and inlaid on one side with two parallel bows, on the other with two arrows crossed—*seppa dai* chrysanthemum. xix.

209.—*Iron*, flat surface, with slight rim, inlaid with a *gunbai*, frame and cords in relief (silver) centre *nunomé* of gold wire clouds and dragon; at back a riding whip inlaid silver with gold target. xix.

210.—*Iron*, circular, chased and inlaid with an *ogi* fan on each side, bamboo handle chased, *shibuichi* frame, hexagonal plaiting of bamboo strip as groundwork chased out, covered top and bottom by four small pieces of *shakudō*, inlaid with gold *karakusa*; reverse chased entirely in *intaglio rilievo* with clouds, the four small panels inlaid with gold *rinzu*. xviii.

211.—*Sentokudo*, small oblong *tsuba*, with corners cut, the single *kozuka* hole in the shape of Fuji, gilt on the edge, a butterfly in gold wire and *shakudō* inlaid, flush, a *rinzu* pattern on *shakudō*, three small enamel crests added, on the back a butterfly inlaid in *shakudō* wire. Signed: Umetada (signature forged). xviii.

212.—*Iron*, very thin (under 2 mm.) with rim raised to 2.5 mm., irregular outline, like a much rounded octagon perforated with two conventional birds and inlaid with three in outline of gold *nunomé*, small *kōgai* hole, irregular *kozuka* hole, trace of a signature now illegible. xvi.-xvii.

213.—*Iron*, thin, almost circular, perforated with silhouettes of six wine cups, the circular bases of which form small oval holes, [This pattern, however, may represent ceremonial parcels of incense wrapped in paper, but this is not certain.] the surface inlaid with constellations of stars, in gold and silver *nunomé*; the edge and rim decorated with a minute pattern of *karakusa* scrolls in gold *nunomé*. early xviii.

214.—*Copper*, irregular outline as of two *gingko* leaves symmetrically arranged; eaten away with a few worm holes, the intervening spaces at sides of the *seppa dai* filled with *shakudō* plugs, inlaid flat, and a *shakudō* rim fixed on, the flat polished surface engraved with six worm-eaten maple leaves. xviii.

215.—*Copper*, circular, with slightly raised rim, polished surface inlaid with a dragon fly and a spider's web (same design on both sides) inlaid *shakudō*. xviii.

216.—*Copper*, chrysanthemoïd shape with ten lobes, overlaid with chrysanthemum in copper gilt, silver and *shakudō*. early xix.

J. C. HAWKSHAW COLLECTION.

217.—*Iron*, irregularly rounded with slight raised edge smoothly modelled as a piece of worm wood with the veining showing, inlaid in *nunomé*, in Kaga style with *paulownia* flowers in gold and silver, small *udenuki ana*. xviii.-xix.

218.—*Iron*, the surface treated in *Tsuchime*, radiating, perforated with the silhouette of a butterfly and a stylised bird; slightly raised rim. xix.

219.—*Iron*, *mokko* shape with silver rim, decorated with two rudders perforated in *kizukashi*, with half a plum flower and a crest added to the outline, the rudders filled with copper plugs. early xviii.

220.—*Iron*, large and thin, rounded square, perforated with a butterfly in *kizukashi* and inlaid with a chrysanthemum flower, centre hollow, lined with copper partly gilt, petals *shakudō* and copper, one gold, leaves copper. xviii.

221.—*Sentokudo*, small *tsuba*, two saddles in contact at their widest part, both decorated with an inlay of cherry flowers. late xviii.

KOZUKA.

222.—*Iron*, chased and inlaid in high relief with a fencing mask and tilting stick; the gorget inlaid *shakudō*, the cords silver. xviii.

223.—*Iron*, chased in the round in the shape of a quiver filled with arrows, the pennate ends touched with silver, the sticks gilt, one big arrow attached to the outside with a silver cord over a *paulownia* badge. Signed in gold: Mioju (Umetada) with *Kakihan*.

224.—*Iron*, with *kojiri* butt, chased and inlaid in high relief with three books, one of which is open showing a design of plum tree in *katakiri* on the silver leaves; bookmark laid aside, with gold cord. Signed: Umetada. xviii.

225.—*Iron*, almost identical with above, but with slightly more rounded butt, and gold bookmark; not signed. xviii.

FUCHI-KASHIRA.

226.—*Iron*, each piece inlaid with two arrowheads in relief silver.

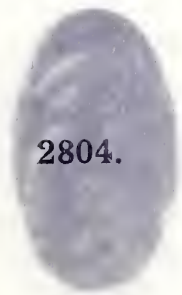
227.—*Iron*, the *kashira*, a helmet with splashed silver on a ribbed bomb, *hackimanza* gilt, *fuchi* inlaid with a *sode*, gold *hirazōgan*, and a mark in high relief.

THE SHOAMI SCHOOL.

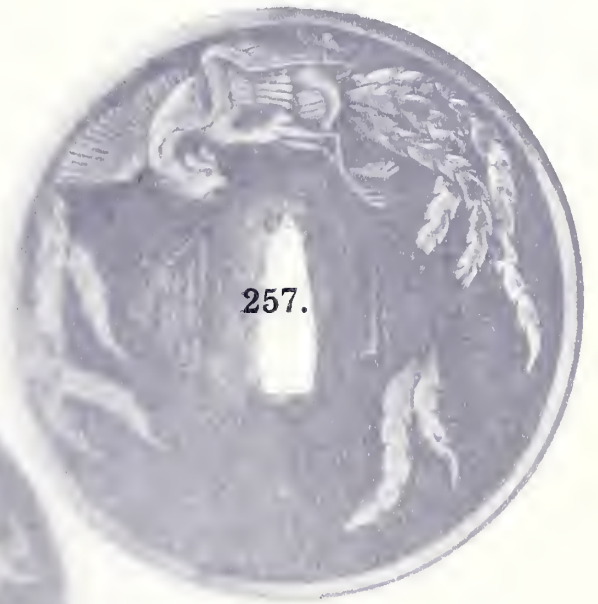
Founded in Kyoto in the early part of the Seventeenth Century by a pupil of the Umetada school, its earliest productions are chiefly inlays on *Sentoku*, *shakudō*, and later iron. The Shoami family had in the Eighteenth to Nineteenth Centuries a number of representatives in



236.



2804.



257.



235.



229.



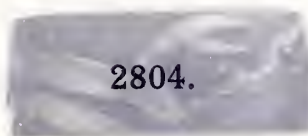
263.



250.



258.



2804.



261.

J. C. HAWESHAU COLLECTION

275 - (one, irregular) beaded rim, edged round edge smoothly modelled as a piece of worm
 .4082
 head with the ventral. ... in Kaga style with *pandora* flowers in
 xviii.-xix.

248 —Iron, the plates mounted on *Polyurethane*, radiating, perforated with the silico-
lately a stillled thin round round rim.

xix

219 —*Iron*, small, about 100 mm long, decorated with two rudders perforated in *kizukashi*.
with half a grain, 100 mm long, a small added to the outline, the rudders filled with copper
plate. early xviii.

220—low, wide, rimmed square, perforated with a butterfly in *kizukashi* and
with a central square hole, centre hollow, lined with copper partly gilt, petals *shakudō*
and copper, no girth holes (1980)

xviii.

[illegible]

KOZLINSKI

100-1000 cm² and start on high relief with a strong north-south axis. On
ground level, the walls are

XVIII.

Others were made in the shape of a paper filled with arrows, the pennate
 ends fringed with silver or white gilt, one big arrow attached to the outside with a silver
 cord and a small arrow. Bound in gold: *Mogy* (Umotaka, 400). *Kakihan*.

22. 1800 and 1801. Bound in leather with three books, one of which is bound in green tree in *batakiri* on the silver leaves; bookmark laid aside, with gold and silver leaves. xviii.

with above, but with slightly more rounded butt, and gold
bookmarks; red stamp. xviii.

FUCHI-KASHIRA.

226—/— adorned with two arrowheads in relief silver.

227—*1*—The helmet with splashed silver on a ribbed bomb, *hackimanza* gilt, *tuchi* inlaid with a *karōgan*, and a mark in high relief.

THE SHOAMI SCHOOL.

182

828

Founded in 1826, it is one of the Nineteenth Century by a group of the United States, the main production are chiefly in the field of the arts and sciences. The Science Faculty had in the Eighteenth Century a number of representatives in



J. C. HAWKSHAW COLLECTION.

various provinces, those of Iyo, Aizu and Shonai (Dewa) being the best known, its style was influenced by the Goto of Kyoto, and by several other schools in turn, but the character of Shoami's work is quite special, and it has had itself a considerable influence upon the Kyoto and provincial schools. The Saotome were influenced by Shoami, and the same applies to some of the later Umetada work. Very little is known with accuracy about that family, attempts at obtaining some comprehensive information respecting the chronology, the filiation and wanderings of its numerous members have comparatively met with failure so far, and the death in 1909 of the last Shoami, Katsuyoshi, chaser to the Imperial court, renders further investigation very difficult. The broad, strong treatment of the Shoami productions did not find favour in the Shogunal capital, the schools of Yedo especially in the Eighteenth Century affecting a more detailed and more involved treatment of the subjects selected for the ornamentation of tsuba.

228.—*Iron*, large circular, the border inlaid with gold *karakusa* enclosing an interlaced design of a circle tangent to the *riōhitsu* and a ribbon forming a six-pointed star with rounded ends. Signed: Shigehiro of Akita, Dewa. xvii.

229.—*Iron*, circular rim inlaid on both sides with gold wire *karakusa* in *nunomé*, enclosing six mushrooms in the round, speckled with dew. Signed: Shoami Shigehiro. xvii.-xviii.

230.—*Sentoku*, rounded square, thick tsuba, somewhat bi-concave with one kogai hole, plugged in *shakudō* perforated with the silhouettes of two mushrooms, and one mushroom respectively, and inlaid in minute lines with pine needles (silver, *shakudō* and gold), some of which are part *shakudō* and part gold. Signed: Shoami Kiyonari of Shonai Dewa. xviii.

231.—*Sentoku*, *tachi* shape (*aoi*) with raised rim and fatly modelled lobes, polished surface without decoration except three small hammer marks at the top of the *seppa dai*, which may be intended for a flower (?) Signed: Shoami Morikatsu of Matsuyama in Yoshu.

232.—*Sentokudo*, square, with the corners brought in and deeply slotted, the direction of the blade hole being on the diagonal of the square, polished surface inlaid flush with a gold design of a *tori* and fence on the face, and of broken wheels and rope on the back. Signed: Shoami Shigenobu.

233.—*Nikurome*, with dark *shibuichi* rim engraved in *Kebori* with small clusters of *Chōji*. The ground worked in fine *ishimé*, chased and inlaid in relief with *asagao* (*shakudō* leaves veined gold, tendrils gold wire, flowers once gilt). Signed: Shoami Dembei of Akita Dewa. early xviii.

234.—*Iron*, rounded oblong, with raised rectangular rim, decorated on both sides with a gourd vine in flower, some of the tendrils cut through in *Itozukashi* style (4 mm.). Signed: Shoami Dembei of Akita Dewa. early xviii.

235.—*Iron*, plaited surface, covered with 25 cranes on one side and 28 on the other, inlaid in relief, in *shakudō*, copper, silver and copper gilt. Signed: Shoami O Daijito Kanémasa of Kwaiyo (Izu). xviii.

J. C. HAWKSHAW COLLECTION.

236.—*Iron*, in the shape of a man's head, severed at the neck, the forehead in three wrinkles, the mouth hard-set and drooping, the eyes open, inlaid brass with *shakudō* pupils. Signed : Shoami ; dated second year of Shoho, first month. 1644.

237.—*Iron*, square with rounded corners and sides, inlaid with small bamboo with rounded leaves, in *shakudō* with silver veining and *vice versa*, above which a spider in the round (body silver, legs copper) is seen on its web (inlaid gold *nunomé*). The spider is a late addition. Signed : Shoami Nobushigé of Aizu. mid xvii.

238.—*Iron*, rounded square, roughly chased with a waterfall and inlaid in *nunomé* with geese and weeds. Signed : Shoami Kanenori.

239.—*Iron*, circular rim enclosing a wave, over which Fuji in the clouds is chased in the round, large space being left on both sides for *riōhitsu*. Signed : Shoami of Echizen (doubtful signature). xviii.

240.—*Iron*, square *tachi* shape, with thick *aoi* projections and bold réentrant angles, flat surface, the outline followed by an engraved line. Signed : Shoami Moritsumi of Yoshu.

241.—*Iron*, cruciform, four groups of five concentric circles overlapping so that only the pattern of the topmost part shows, each group having the concentric bands half solid and half open ; the solid parts on one-half circle *ishimé*, the others polished. Signed : Shoami Moritsumi. xvii.-xviii.

242.—*Iron*, thick, lozengular with rounded corners, the outline formed by the bodies of two *karashishi* modelled in high relief in the round, eyes and moustachios inlaid gold. Signed : Shoami Morikuni ; dated the first year of Gembun, in summer. 1736.

243.—*Iron*, the crest *Maru ni mukan umé* (Aori crest) the thin circular rim once silvered in *nunomé*, the plum flower chased in the round with antheræ inlaid silver, very small *riōhitsu*. Signed : Shoami Mori (?) character obliterated) of Mitsuyama in Yoshu (Iyo).

244.—*Iron*, circular rim enclosing waves in the round, spotted in brass with dots of spray. Signed : Shoami family (*Iyé*) (with remains of a *Kakihan*) living in Yoshu (Iyo). xviii.

245.—*Iron*, circular, three oak leaves in *shakudō* with traces of old gilding, fallen on a rough ground, the irregularities of which are produced by hammer marks. Signed : Shoami of Aizu. xvii.

246.—*Iron*, octagonal with rounded edges, *shakudō* rim polished, slightly bi-concave surface, perforated with a *ran* flower in silhouette and inlaid with a branch of fir, "*Komatsu*" in gold (*hirazōgan*). Signed : Shoami. xviii.

247.—*Iron*, circular, chased in low relief with three racemes of *paulownia*, carried over without chasing the rim, the nerves of the leaves partly chased, partly inlaid in brass, the tendrils *shakudō*, silver and copper gilt. Signed : Shoami Ichirobei Masanori of Nishijin Yōshu (Kyoto). before 1781.

J. C. HAWKSHAW COLLECTION.

248.—*Iron*, circular, lenticular, with concentric bands and grooves, inlaid on each side with two groups of gourd vines, the leaves arranged to suggest *Paulownia*; tendrils brass and silver, leaves copper and *shakudō*, with remains of old gilding. Signed: Shoami Ichirobei Masanori of Nishijin, Yoshu. early xviii.

249.—*Iron*, slightly uneven surface, inlaid at the edge with short pencil strokes of varying lengths in groups of two or three, inlaid gold *nunomé*, the *riōhitsu* also outlined in gold *nunomé*. Signed: Shoami Shigekatsu. xviii.

250.—*Iron*, small, with mat surface of slate-purple hue, inlaid in high relief with two children on the face, and one at the back, in the style of Uchikoshi Kojiu, pointing upwards at the sun, the golden disk of which is folded over the edge partly at the back, partly on the rim. Inscribed: *Sho ni Taiyō O Ronzu*—Children talking about the sun.—Signed: Shoami Masamitsu, *Kakihan* inlaid gold. xix.

251.—*Iron*, rounded square, Shoki crossing a bridge, riding upon a *karashishi*. Signature almost illegible, probably Shoami Niudo Shigemitsu of Goshu, Hikoné. xviii.

252.—*F.K., copper*, inlaid in very high relief with a plum tree in bloom, large boughs, large flowers, the ground heavily incised with rain lines, *fuchi* with movable liner. late xviii.

253.—*Iron*, large heavy tsuba, rounded oblong in general outline—a cow lying down under a pine tree. At the back, bamboo growth, the middle rib of each leaf inlaid gold or silver. The whole powerfully chased in the round. Signed: Saotome Iyesada. xvi.-xvii.

254.—*Iron*, large tsuba, flat surface opened in two large *cartouches* filled with iris in bloom, the antheræ inlaid silver and gold. Signed: Saotome Iyesada. late xvii.

255.—*Iron*, same subject as 253, slightly different treatment, the belly of the cow is apparent, whereas it is not shown in the other piece, and the bamboo is smaller, the modelling more rounded, the pine needles shallower, the tree smooth without modelling of bark, the signature *Saotome Iyesada* in one line, and the inscription *Yoshu no jiu* on the other portion of the *seppa dai* are weakly scratched, the colour leads one to think that it is a cast reproduction.

256.—*Iron*, circular, chased in high relief with shells, partly overlaid with copper, in irregular pieces, imitating the mud on the sea shore. A few tendrils of a small creeping gourd vine inlaid in gold *nunomé* give a touch of light. xvii.

257.—*Iron*, large circular with raised rim covered with silver. Surface treated with *tuchimé* effect in *Amida yasuri* pattern, radiating, inlaid in high relief with a *Hōwō* bird (gold and silver appliqué) on the face, and *Kiri* at back. *Riōhitsu* with small dove-tailed *shakudō* plates, and filled with leather plugs. xvii.

J. C. HAWKSHAW COLLECTION.

258.—*Iron*, thick guard square with rounded corners and slightly convex sides; small rim. The face inlaid in high relief with rocks in copper, showing traces of old gilding, swept by huge waves rising on both sides in foamy crests, overlaid with silver. A flight of five chidori above the *seppa dai* completes the design which is repeated in a less elaborate manner on the back. Small *kozuka* and *kōgai* holes, the first plugged with lead punched with cruciform marks; the blade hole reduced with a copper ferrule. early xvii.

259.—*Sentoku*, *tachi* shape, *ishimé* surface, punched with groups of *kiku* (with gold or silver centres) *mitsutomoye* and *hanabishi* in twos and threes. xviii.

260.—*Copper*, four lobed, heavy lenticular guard with *ishimé* surface formed of six pointed star punch marks, decorated at the lower part with a stone *Toro* (cube, sphere cone, fire, *tama*) amongst grasses and gourd vines, an *Ema* inscribed: *Jiutei*, and old maple branch, on the other side deer antlers, reaping knife, maple bough, old besom heads, etc., stamped irregularly with *kiku* and *mitsutomoyé*, irregular opening at one corner. xvii.

261.—*Copper*, circular, with iron rim. On obverse side the surface chased to imitate ground parched by a drought, on which stand a dilapidated old house, and a pile of almost spherical cooking pots or crucibles shaped like the boxes used for the *ishi* in the game of Go (*shakudō*); on the back bucket (*shakudō*) in high relief, floating upon a river, one edge cut for the *seppa*. early xvii.

262.—*Sentoku*, rounded square with raised rim, inlaid in high relief in *shakudō*, with stems of *Sarunashi* covered with fruit (copper). xvii.

263.—*Copper*, circular, inlaid in relief with temples in a rocky landscape amongst trees, a bridge, a fenced avenue; at the back boats and a background of rocks covered with pines—Archaic work, inlaid on the left with part of a painter's seal in gold and *shakudō* lines.

264.—*Copper*. A *Rimbo*, wheel of the law, the eight spokes of which are overlaid with *sentoku* on one side, with *shakudō* on the other; single *kozuka* hole lined with *shakudō* plugged with copper gilt. xvii.

265.—*Sentoku*, chrysanthemoid with 32 lobes overlaid on both sides with sprigs of *aoi*. xviii.

266.—*Iron*, small *tsuba*, the ground punched at the edge with ten deep depressions on each side, and surrounded by a *shakudō* rim, in the form of a plum tree, the flowering twigs of which impinge upon the surface. Shoami xviii.

267.—*Copper*, square with rounded corners, polished surface, perforated with a gourd and a conventional sun, on two opposite corners overlay of bamboo cane on the edge in full round (*shakudō*) the leaves *appliqué* on the two faces of the guard. Shoami School, early xviii.

268.—*Sentoku*, four lobed, almost cruciform, with thick raised rim, inwardly bevelled in fat curves, the ground uneven in a few places, and inlaid flush with pine twigs in *shakudō*, both *riōhitsu* plugged. xviii.

J. C. HAWKSHAW COLLECTION.

269.—*Iron*, almost square with rounded side and corners, brass rim, inlaid in brass with five broken fans, to the ribs of which part of the paper remains attached. xvii.

270.—*Iron*, large, almost circular (90×92), the surface roughly hammered to resemble a mud wall, over which are stretched (on each side) two spider's webs, in copper wire gilt (the wire tooled to a ragged, herring-bone outline). xviii.

271.—*Iron*, five lobed, like a plum flower, with shakudō rim and shakudō lining to kozuka hole, perforated with two irregular holes like the leaves of the *Dokudami*, the surface inlaid in gold *nunomé* with radiating brush strokes of varying length. xviii.

272.—*Iron*, large rounded oblong rim, enclosing two leaves modelled in the round, their ribs inlaid brass, the stalks covered with copper showing insect markings—worm holes in leaves. xvii.

273.—*Iron*, *mokko* shape with flat top and bottom and curved sides engraved with a circular groove of rounded section, inlaid in high relief with three crows in shakudō. xviii.

274.—*Iron*, circular, chased in low relief with a design of trailing bean covering the whole surface, the bean pods and tendrils gilt with gold of two colours, the leaves nerved with red gold and speckled with silver drops of dew. xviii.

275.—*Iron*, circular, chased in relief with a vine and trellis work, the tendrils passing through two holes (*Shoami* holes), leaves nerved in gold, grapes gilt, the lattice and tendrils chased over the edge. xvii.-xviii.

276.—*Iron*, rounded oblong, with irregular surface and worm-caten edge, chased and inlaid in high relief with a vine over which runs a squirrel (brass and *shibuichi*, silver tendrils). xviii.

277.—*Iron*, with radiating *tsuchimé* surface, inlaid all over with a vine, copper gilt running over the edge as well. xvii.

278.—*Iron*, circular with *nunomé* rim, the field treated in marubori with nineteen monkeys in the round, faces inlaid copper, bodies gilt in *nunomé*, *seppa dai* engraved and silvered. xvii.

279.—*Iron*, circular, with *udenuki ana*; geese starting out of a swamp, above rushes; the geese shakudō inlay, the rushes gold *nunomé*; at the back *Chidori* and waves, also a couple of boats, the gold rubbed off on that side. early xviii.

280.—*Iron*, thin, the rim hammered in a few places over the face and in the others towards the back, perforated with a gourd, lined with brass wire on both sides, and further decorated with a gourd vine in copper, bearing two fully-grown fruits on a brass trellis. Signed: Kaneiye of Fushimi, Yamashiro, but Shoami inlay. xvii.

281.—*Iron*, thin, perforated with a conventional mushroom and a leaf, lined on the face with brass wire, further decorated with a gourd vine, bearing small groups of three fruits in copper with brass tendrils on a brass trellis work—Cf. above. xvii.

J. C. HAWKSHAW COLLECTION.

282.—*Copper*, circular, without *riōhitsu*, perforated in large silhouette (*Itozukashi* style) with a crest of two hanging wistaria: *Sagari fuji*. late xviii.

283.—*Copper*, four lobed, with *shakudō* rim, a *yumban* (or *chiamban*) used in Buddhist temples. late xviii.

284.—*Karakane*, a chrysanthemum of sixteen petals, the ground irregularly hammered with a rough round punch. The *riōhitsu* cut to large outlines somewhat reminiscent of chrysanthemum leaves. xvii.

285.—*Iron*, a chrysanthemum of twelve petals, with copper rim, inlaid with graduated dewdrops in copper (presumably once gilt) and silver. xvii.

286.—*Sentoku*, eight lobed, the surface slightly hammered and fluted, cut into with two sides of a lozenge enclosing the heart shaped *riōhitsu*—very small *kōgai* hole. xvii.

287.—*Copper*, circular, inlaid in *shakudō*, in low relief with surface modelling, with three *sagittaria* growing in a river, the stream indicated in openwork, and surface modelling, also with *asarum* leaves floating. late xviii.

288.—*Sentoku*, large, *mokko* shape, with big lobes, heavy bevelled rim in Shoami style, the web perforated in Ito style with a *sagittaria* plant. Signed: To U (!) at right-hand top corner of *seppa dai*. xviii.

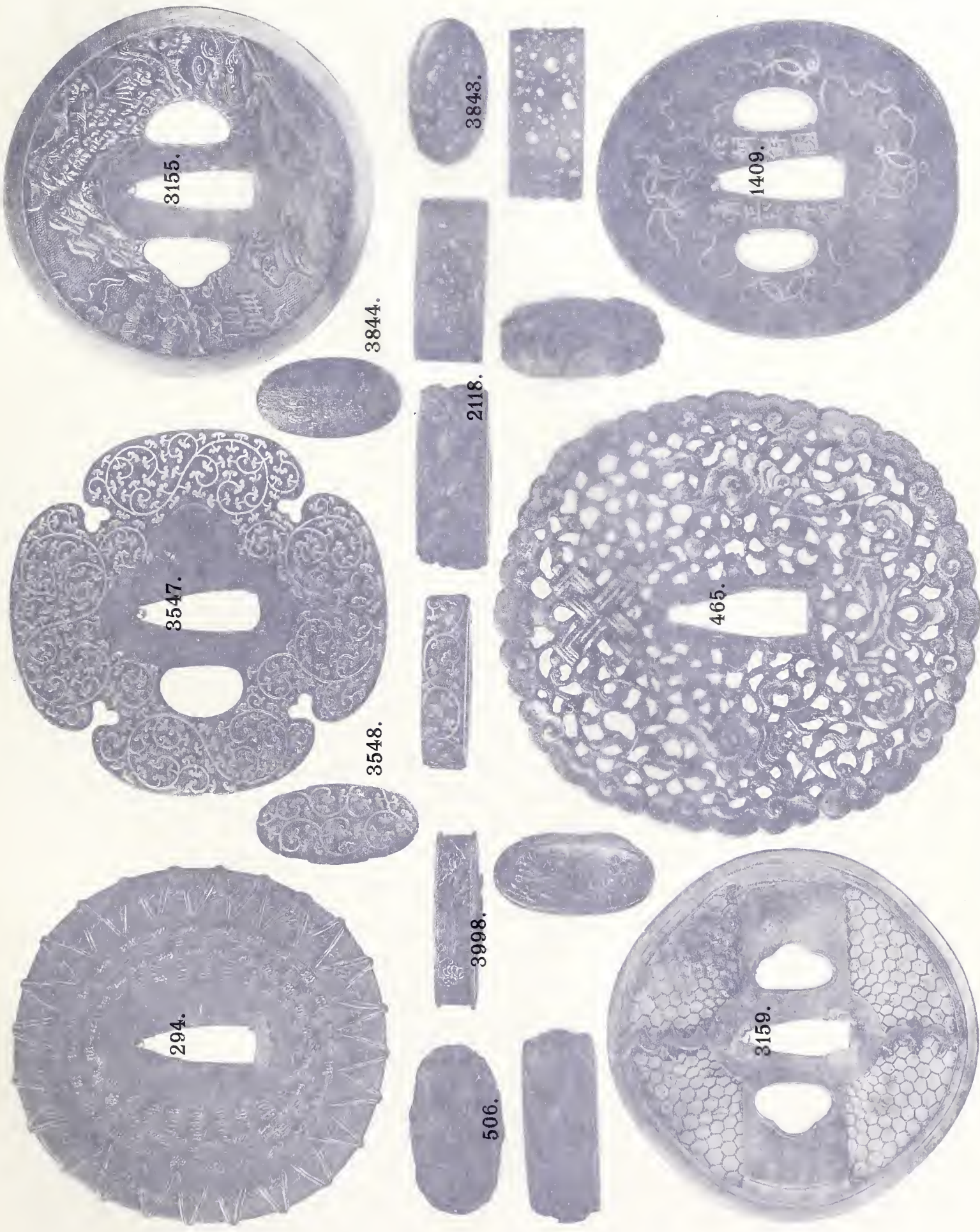
289.—*Iron*, a pine tree in the round, touched with gold *nunomé*, with a background of small stylised clouds (horizontal sides and circular ends). Six monkeys playing with ropes in the tree, three on each side almost symmetrically arranged. Kyoto work xviii.

290.—*Iron*, a crane in a stream under a lotus leaf, the stem of the lotus leaf forms a ring at the top; *marubori* work with surface modelling, thick *shakudō* rubbing pieces inlaid on both sides of *seppa dai*. Shoami xvii.

291.—*Iron*, circular, deeply corroded surface, inlaid in *shakudō* in high relief with the Thunder God, standing on top of a cloud, waist knot, anklets, armlets, eyes gold; in another cloud, one of his drums inlaid in copper and gold; at the back, *shakudō* clouds; on both sides stylised thunderbolt in wide *nunomé zōgan*. xvii.

292.—*Sentokudo*, inlaid in high relief in *shakudō*, with a twig of plum tree carrying three blossoms and two buds, heavy Shoami style. xviii.

293.—*Iron*, inlaid in high relief with a plum trunk bearing a large flower (*shibuichi*) and small buds gilt. xviii.



IX. SHINGEN, NAMBAN, STRANGE WORK, ETC.

J. C. HAWES' COLLECTION.

280.—Copper, circular, with a large silhouette (*Itazukashi* style) with late xviii.

281.—Copper, low relief, with a *yumban* (or *chiamban*) used in Buddhist temples.

284.—Copper, a chrysanthemum of sixteen petals, the ground irregularly hammered with a rough, round profile. The outline is to large outlines somewhat reminiscent of chrysanthemum leaves. xvii.

285.—Iron, a chrysanthemum of twelve petals, with copper inlaid with graduated dewdrops in copper (presumably once gilt) and silver. xvii.

286.—Copper, with the surface slightly hammered and smooth, but low with two sides of a design including the heart shaped *hōhitsu*—very small *kōgi* hole. xvii.

287.—Copper, circular, inlaid in *shakudō*, in low relief with surface modelling, with three figures, possibly in a river, the stream indicated in openwork and surface modelling, also with a small lotus flower. late xviii.

288.—Copper, in a *makko* shape, with big lobes, heavy bevelled rim in Shoami style, the web perforated in a style with a sagittaria plant. Signed: To U (!) at right-hand top corner of upper rim. xviii.

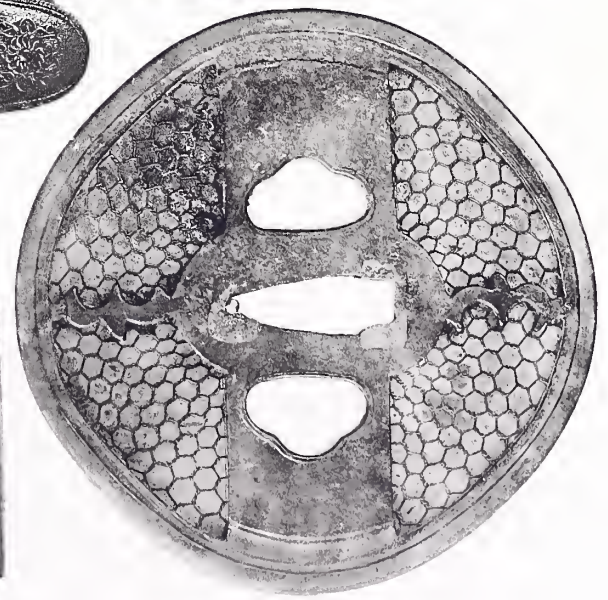
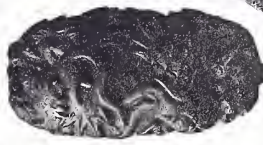
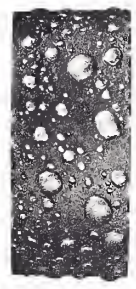
289.—Iron, a pine tree in the round, touched with gold *munomé*, with a background of small stylised clouds (horizontal sides and circular ends). Six monkeys playing with ropes in the tree, three on each side almost symmetrically arranged. Kyoto work xviii.

290.—Iron, a stream in a stream under a lotus leaf, the stem of the lotus leaf forms a ring at the top, smooth work with surface modelling, thick *shakudō* rubbing pieces inlaid on both sides of upper rim. Shoami xvii.

291.—Iron, circular, with a rounded surface, inlaid in *shakudō* in high relief with the Thunder god, standing on top of a cloud knot, anklets, armlets, eyes gold; in another cloud, one of his dragons inlaid in copper and gilt; at the back, *shakudō* clouds; on both sides stylised triangular inlaid in copper and gilt. xviii.

292.—Copper, inlaid in *shakudō*, with a twig of plum tree carrying blossoms and buds. xviii.

293.—Iron, inlaid in *shakudō*, with a trunk bearing a large flower (possibly a plum) and small buds gilt. xviii.



THE SHINGEN.

These *tsuba* are usually of iron, covered with copper or brass wire; they are of several kinds; the *MUKADÉ* proper (centipede) has one or two circles or portions of circles of iron wire crossed by numerous short pieces reminiscent of a centipede's body and legs; the others are either covered with copper wire braided and plaited, or with brass and copper wire woven on a perforated iron guard; or woven like mats in copper, iron and brass wire. The name Shingen is that of the general Takeda Shingen, who is said to have greatly favoured this style of *tsuba*. Huge Shingen *tsuba* were made, I have seen some weighing about one pound (say 450 grammes).

294.—*Shingen tsuba*, the groundwork of iron with 25 radiating spokes, the rim engraved with a pattern of spirals, overlaid with copper and brass wire stranded and held in place by brass wire, the spokes overlaid with copper. late xvii.

295.—*Iron, Shingen, mokko* shape, overlaid with wire and stranded wire of brass, copper and iron, lashed over the edge and held by knotting through sixteen holes, perforated in the web to let the strands of lashing wire through. xvii.

296.—*Shingen tsuba*, iron, *mokko* shape with rounded lobes, overlaid with stranded wires held in place through holes to form a pattern concentric with the outline, and lashed over the edge. xvii.

297.—*Iron*, six lobed, solid web, with concentric *Mukadé* of iron and brass wire; both *riôhitsu* plugged with lead. xvii.

298.—*Iron*, circular, solid web, with *Mukadé* ring, iron and brass on both sides and broad brass edge engraved in rope pattern. xvii.

299.—*Iron*, circular, heavy guard with raised rim, perforated with a chrysanthemum outline of twenty petals, surrounded by a *Mukadé* ring of iron and brass. xvii.

300.—*Iron*, circular, hammered with four depressions into which are let sections of *Mukadé* work, which reappear on the other side. In this case the central wire and its usual alternate crosswires of brass and iron, are flanked on both sides by equal lengths of iron wire; the high parts on the surface inlaid with brass gilt in imitation of snow. xvii.

301.—*Shingen*, mat pattern, woven loosely in brass and copper wire upon sixteen spokes, much distorted in the weaving; brass edge rope pattern. xviii.

302.—*Shingen*, mat pattern, similar to 303, but better preserved. xviii.

303.—*Shingen*, mat pattern, iron centre covered on each side with a mat of concentrically plaited wire, two rows of brass and two of iron, around a brass centre from which issue the forty-five spokes of twisted wire upon which the fabric is built; a brass rim holds the lot together. Centre plates and brass rim punched with an *ishimé* of stars, partly decayed through rust. xviii.

304.—*Shingen*, mat pattern, similar to 303, but entirely woven in brass. xviii.

NAMBAN—EUROPEAN AND CHINESE INFLUENCE.

The influence of European designs upon Japanese sword furniture is particularly conspicuous in the work of the Hirado craftsmen, and later in that of the Umetada. The conversion to the christian religion of a number of Daimyos led them to adopt Biblical names, for instance Kuroda Josui called himself Simeon Josui (dd. 1604), the famous Hosokawa Sansai Tadaoki of Higo (dd. 1646) in common with a few others had a seal inscribed with European characters. Tsuba are found, either circular or in the form of a cross, inscribed with modified European characters, they form the subject of an interesting note written some years ago by Mr. Watanabé Shujiro in the *Yomiuri Shimbun*. A craftsman of Hirado, Kunishigé, used European letters extensively in the decoration of sword mounts, usually of brass, sometimes enamelled.

Maps and charts of the Heavens imitated from European ones imported by the Portuguese and the Dutch were copied in brass inlay by some Umetada, who also copied old stamped leathers and brocades; one of the Umetada took as a design an astronomical sphere.

We find in the following series designs of Hippogriffs, European hunters, Dutch boats, &c., which illustrate this western influence.

The Chinese and Mongol sword mounts, in perforated brass, gilt, of the same kind of workmanship as the ironwork of cash boxes used in Korea, had probably a share, together with the Portuguese re-pierced hilts in producing the NAMBAN style. Some distinction has been made between KAGONAMI and Namban; the former name is used for solid tsuba with foreign designs in relief, or sometimes pierced tsuba without overlapping or entwining of scrollwork, it is rather a hazy and unsatisfactory term. With particular reference to Namban, the name means Southern Barbarians and is applied to a peculiar iron which, being better smelted, was purer and harder than the indigenous iron. Owing to dictates of fashion in the Seventeenth Century a great deal of metal work was chased with undercut designs of tendrils, dragons, and other animals. As the name "Southern Barbarians" was applied indiscriminately in Chinese to *all foreigners reaching China from the South*, even though their country of origin might be in the West, the same connotation was used in Japanese *written* descriptions of this style, but in the colloquial Kannan tsuba, or Canton tsuba, was a more common designation, showing the part played by the Chinese influence in the undercut dragon and scroll Namban. Gold and silver inlay, in *nunomé* style, were freely applied to this sort of sword furniture.

In later days the style became coarser, and owing to the cheapness of Namban tsuba in the early part of the Nineteenth Century they were then again fashionable amongst the people, and are quite common. Thanks however to the improvements in technique and the larger selection of tools at the disposal of the artists, extremely delicate Namban guards were made in the Eighteenth and Nineteenth Centuries; it is only the *shiiremono* made for the market towards

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1840 which are roughly perforated and chased, the good pieces are often like lace work. The classification of Namban tsuba from the chronological point of view is almost impossible, although it has been attempted, but it is a mistake to place in the earlier period those guards on which the undercutting and entwining of the scrollwork is the most delicate, the contrary is more probable.

However, owing to the extensive series of Namban tsuba in this collection I have selected a number of designs as types for purposes of classification. Many pieces do not fall within the divisions thus obtained.

Akin to the Namban, but peculiar in their designs, are the productions of the Hizen workers Mitsuhiro, with their hundred apes, hundred boars, &c. The two Mitsuhiro, father and son, worked at Yagami; they made not only tsubas but also small fittings in iron, with the design of the hundred monkeys. The second Mitsuhiro however had a large repertoire of designs and the colour of his iron is often redder than in the work of his father.

A.—FOREIGN INFLUENCE AND NAMBAN WITH FIGURES.

305.—*Iron*, convex, the hollow side etched and chased with a Chinese landscape, with pagoda, waterfall, cranes, huge fishes, pine tree, etc., in gold *nunomé*, the face chased in relief with an elephant, a dog with a hollow ball on a string, and two mythical animals defying identification; deeply chased circular groove as a border, ground chased as a coarse net. xvii.

306.—*Iron*, *tachi* (*aoi*) shape, chased in relief with the makimono and tama, peonies and other plant stylised on one side, on the other with two Chinese in long coats, stockings, shoulder plates and pointed hats, one holding a long fan; mask on top of *seppa dai*. xviii.

307.—*Iron*, lozengular with inwardly curved sides, réentrant angles in boar's eye pattern. Chased all over with floral design in relief, rubbed with gold *nunomé* in places. Same workmanship as above. late xviii.

308.—*Iron*, rounded *aoi* shape, chased in low relief with a foreigner in a skull cap and bell-shape mantle herding a goat near an old tree, Pegasus and a dragon above, an oni over the edge, a foreign dog with doubly-curled tail biting a peony tree; at the back, dragons, waves, masks. xvii.

309.—*Iron*, one side plain, slightly hollow, covered with silver *nunomé*, the other chased in low relief with two dragons within a conventional border of clouds (silver *nunomé*, mane, *tama* and *shippō* gold). xvii.

310.—*Iron*, thick, of the double shell pattern common in European swords, the rim silver *nunomé*, the field chased with semi-human masks with inlaid eyes on one side, on the other with flowers within fans and four small dragons. Portuguese influence. xvii.

311.—*Iron*, *mokko* shape, chased in low relief within a rim with conventional flowers inlaid silver *nunomé*, the centres worked with *nanako* punch; the ground gilt. xviii.

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312.—*Iron*, six lobed, beaded edge, decorated on both sides with scrolls and flowers of conventional design *seppa dai* engraved, wave pattern. xviii.

313.—*Iron*, rounded oblong, slightly convex, the underside concave, polished and inlaid in gold and silver *nunomé*, with four conventional Chinese motives, leaves, musical square and scrolls. The face chased in relief with dragons chasing one another over ragged horizontal clouds. On both sides of the *seppa dai* dragons entwined caduceus fashion, face to face; *seppa dai* chased with ribs, of saw teeth section, edge slightly beaded. xviii.

314.—*Iron*, chased in high relief on *ishimé* ground with four groups of conventional leaves (gilt *nunomé*), within a raised rim. The centres of the patterns now hollow were probably filled originally with some ornamental stone, enamel or other coloured material; *seppa dai* and rim silver *nunomé*. xvii.

315.—*Iron*, circular, on one side two dragons chased in high relief, the highest parts of the bodies inlaid brass; *tama* at top, Chinese archaic character below, small *seppa dai* edged with a chased border, the whole surrounded by a circular raised rim chased with a thin pattern of long branches, ground engraved with foliage; on the other side, four *Karashishi*, on the same style with three perforated play balls and archaic character. xviii.

316.—*Iron*, rounded square, unperforated *Namban* style; on one side two dragons and *tama*, character *taka* (high) in *tensho* at the bottom, the high reliefs modelled in brass inlay. On the reverse four *Karashishi* with balls and peony, also with the higher parts inlaid in brass. The edge chased with four elongated dragons, the rounded edge inlaid silver, cross hatchings rubbed away. early xviii.

317.—*Iron*, long oval (80 × 95) slightly cupped, surrounded with a border of beads, enclosing within a raised rim two *Karashishi* playing with the usual hollow ball; underside undecorated. *Kozuka* hole later than the guard. xvii.

318.—*Iron*, beaded edge, the faces chased in relief with foreigners in a strange forest, one with bow and arrow, another with a turban, holding a huge coral branch (Ceylon), a Cupid with wings holding two doves with ribbons, a dragon-fly, sundry grasses, a calf, a man holding some sort of caduceus, a man pulling a rope, all inlaid with gold *nunomé*, silver faces, hands and *seppa dai*. Dutch or Spanish influence. xviii.

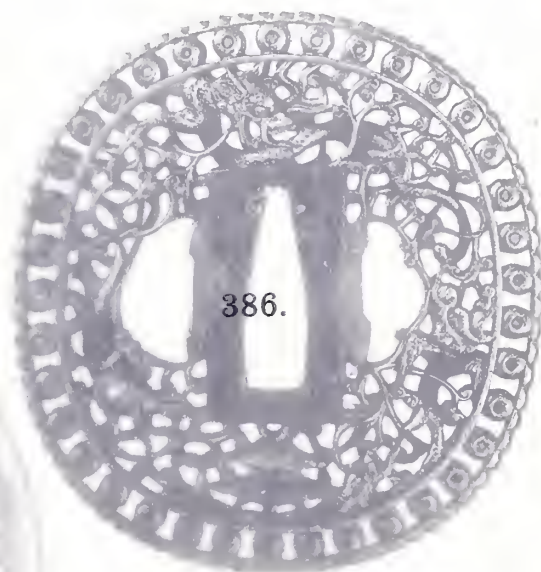
319.—*Iron*, chased in relief with a double ring of denticular pattern, and similarly on the edge. One side chased with clouds, the other with a dragon and *tama*; traces of silver *nunomé*. xviii.

320.—*Iron*, beaded edge, the whole surface chased in relief with minute scrolls in which appear two dragons and a *tama*. late xviii.

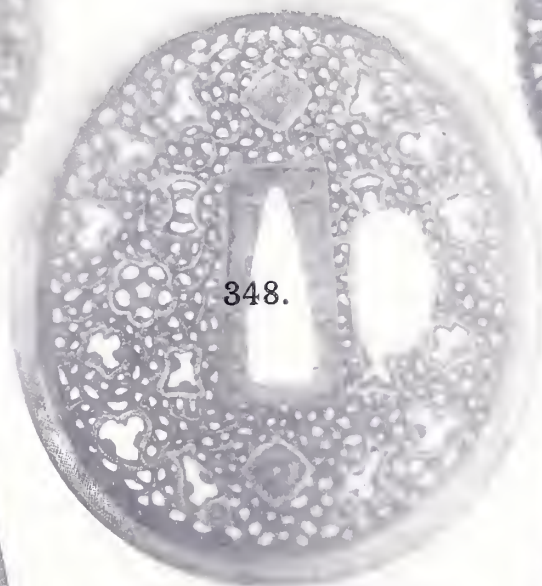
321.—*Iron*, circular, chased in relief with twelve Takaramono within a raised rim, three of which are gilt on each side; rough punctuated *ishimé* ground, *seppa dai* chased hollow on the underside. xix.



385.



386.



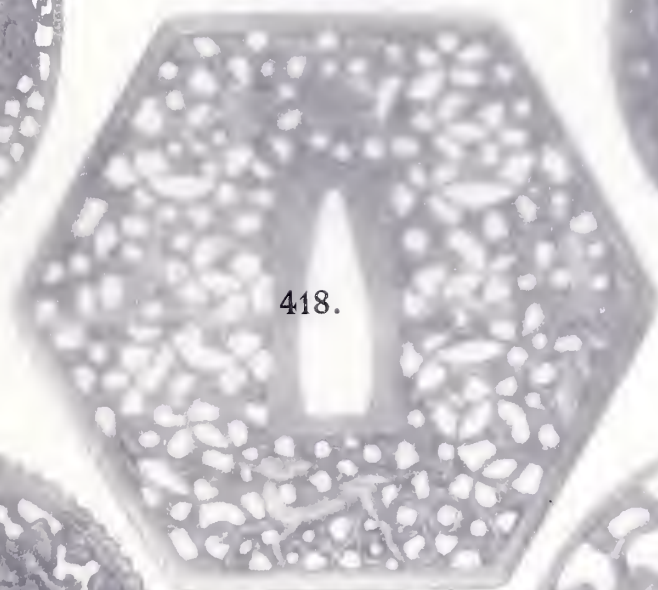
348.



333.



331.



418.



350
(95/100).



400.

312.—Iron, six sided, beaded edge, decorated on both sides with scrolls and flowers of conventional design *seppa dai* engraved, wave pattern. xviii.

313.—Iron, rounded square slightly convex, the underside concave, polished and inlaid in gold and silver *nunomé* with conventional Chinese motives, leaves, musical square and scrolls. The ~~888~~ chased in relief with dragons chasing one another over ragged horizontal ~~888~~ clouds. On both sides of the ~~888~~ dragons entwined caduceus fashion, face to face; *seppa dai* chased with ribs, of saw tooth ~~888~~ edge slightly beaded. xviii.

314.—Iron, (circular) in high relief on *ishimé* ground with four groups of conventional leaves (gilt *nunomé*) around a raised rim. The centres of the patterns now hollow were probably filled originally with some ornamental stone, enamel or other coloured material. *seppa dai* and rim silver ~~888~~ **.848** xvii.

315.—Iron, circular, on one side two dragons chased in high relief, the highest part of the bodies ~~888~~ *tama* at top, Chinese archaic character below, small *seppa dai* edged with a chased border, the ~~888~~ surrounded by a circular raised rim chased with a thin pattern of long branches, ground ~~888~~ with foliage; on the other side, four *Karashishi*, on the same style with three perfect ~~888~~ balls and archaic character. xvii.

316.—Iron, rounded square, unperforated *Namban* style, on one side two dragons and *tama*, ~~888~~ *tensho* at the bottom, the high reliefs modelled in brass inlay. On the ~~888~~ *Karashishi* with balls and peony, also with the higher parts inlaid in brass. The edge ~~888~~ chased with ~~888~~ elongated dragon, the rounded edge inlaid silver, cross hatchings rubbed away. early xviii.

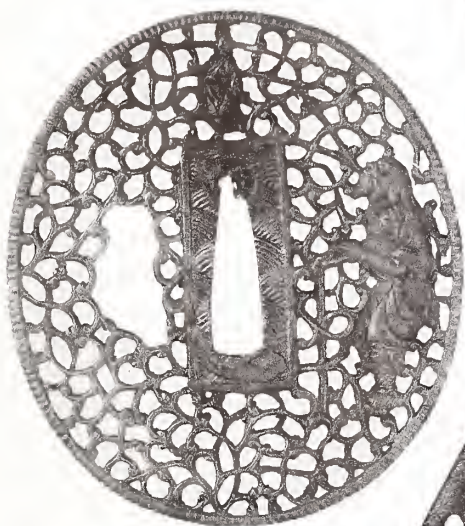
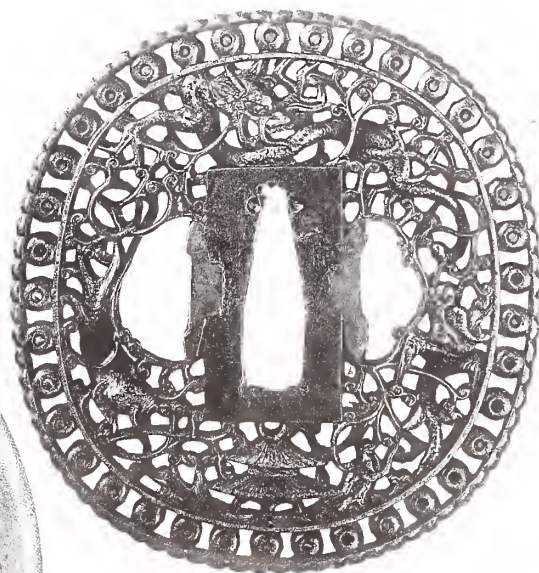
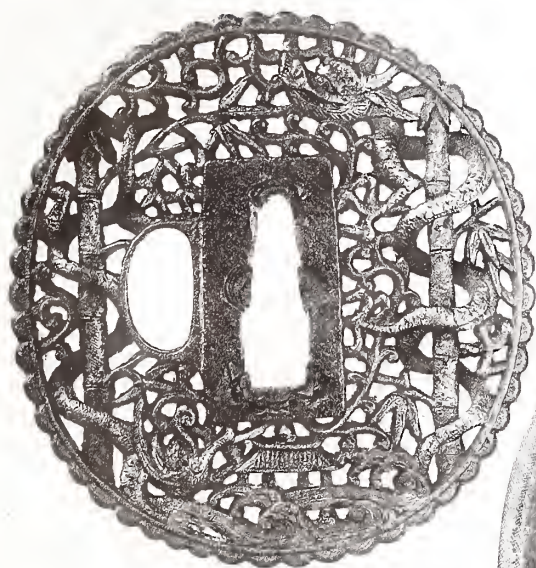
317.—Iron, long oval (80 x 95) slightly cupped, surrounded with a border of beads, enclosing within a raised rim two *Karashishi* playing with the usual hollow ball; underside undecorated. *Karashishi* balls lower than the guard. **.814** xvii.

318.—Iron, beaded edge, the faces chased in relief with foreigners in a strange forest, one with bow and arrow, another with a turban, holding a huge coral branch (Ceylon), a Cupid with wings leading two doves with ribbons, a dragon-fly, sundry grasses, a calf, a man holding some sort of ~~888~~ a man pulling a rope, all inlaid with gold *nunomé*, silver faces, hands and *seppa dai*. ~~888~~ *Spanish* influence. xviii.

319.—Iron, chased in relief with a double ring of denticular pattern, and similarly on the edge. One side chased with clouds, the other with a dragon and *tama*; traces of silver ~~888~~ *Spanish* influence. xviii.

320.—Iron, beaded edge, the whole surface chased in relief with ~~888~~ in which appear **.004** ~~888~~ and a *tama*. **.038** late xviii.

321.—Iron, rounded square in relief with twelve *Takaramono* within a raised rim, three of which are ~~888~~ rough punctuated *ishimé* ground, *seppa dai* chased hollow on the underside. **.001(30)** xix.



J. C. HAWKSHAW COLLECTION.

322.—*Iron*, chased in relief with conventional monsters' heads, semi-human, in clouds, flanked with equally conventional plants in outline and archaic characters cut into later by the *riōhitsu* beyond recognition; *seppa dai* engraved with waves. xvii.

323.—*Iron*, cross shape, with sharp réentrant angles, the surface chased in low relief with dragons amongst scrolls, with a narrow raised edge, the whole of the raised design inlaid silver *nunomé*, no *riōhitsu*. xvii.

324.—*Iron*, thick, cup shape, the *kogai* hole very small, originally without *riōhitsu*, the top decorated in relief with two dragons and clouds inlaid in silver *nunomé*; the inside inlaid with broad peony scrolls in silver *nunomé*; the sloping edge decorated with scrolls of conventional plants in silver wire *nunomé* (Nagasaki inlay). Foreign influence. xvii.

325.—*Iron*, *mokko* shape, with raised rim, the web chased with stylised floral designs in relief covered with silver *nunomé*; the field gilt. xix.

326.—*Iron*, circular, a hunting scene chased in low relief, five men on horseback armed with bow and arrows, spear and sticks, in a rocky forest filled with deer and birds (dresses and animals partly inlaid in gold and silver *nunomé*). xvii.

327.—*Iron*, *mokko* shape, on one side a dragon, amongst scrolls, chased in low relief, on the back ten men, in Chinese hats and close-fitting jackets with five buttons, apparently doing gymnastic exercises with legs and arms outstretched. *Kagonami* style. xvii.-xviii.

328.—*Iron*, a pair, foreign boat, on the waves, dragon's head on the prow, flags, small boat, halberds, watchman, Dutchman with fan, other seated, arranged in three stories in the forecastle; *nunomé* gilt all over; waves in two patterns; one undercut, the other imbricated, *à jour* on each guard. xviii.

329.—*Iron*, on a field of entwined tendrils, five foreigners with triangular hats, one carrying a flag, above *seppa dai*, *tama* in *nunomé*, the hats and skirts of the men's coats gold *nunomé*. xviii.

330.—*Iron*, beaded, gold *nunomé* edge, field minutely perforated, decorated with three Chinese in a forest amongst tigers (dresses inlaid gold *nunomé*), long trumpet at top. xviii.

331.—*Iron*, pointed egg-shape, the edge grooved and gold inlaid in *nunomé* cross-hatching in Jakushi style, the back chased with scrolls and clouds partly inlaid silver and gold *nunomé*. On the face are chased two dragons (gilt) with undercut scrolls of flowers, the petals gilt, and the centres filled with greenish jade, and coral (two missing); at the top in circular medallions, European figures in mediæval robes and caps, one holding a scythe (or flag (?)) the other a fan, silver faces and hands. Signed: Ruirinsai Tomoyasu of Tokyo. xix.

332.—*Iron*, egg-shape with round rim of flattened beads, field of *rincaux*, some in undercut work, chased with a phoenix and a Chinese sage seated with a lute. late xviii.

J. C. HAWKSHAW COLLECTION.

333.—*Iron*, small thin, with serrated edge, field of interlaced tendrils in which are chased in the round the Sennin Tekkai and his astral body. late xviii.

334.—*Iron*, thin, beaded edge, the field perforated in rinceaux undercut, with peony, and stylised flowers, a dove, a butterfly, a man with fan, one with a hammer, both wearing long wigs, a man blowing a trumpet. xviii.

335.—*Iron*, rounded oblong, a foreigner (Dutch or Portuguese) with large collar in godrons holding a flag, another blowing a long trumpet, dragon above, stylised flower below; no undercutting. xviii.

336.—*Iron*, *mokko* shape with beaded edge, two tartars with dresses inlaid in silver dots, using as a merrygoround ropes tied above the *seppa dai*; field of undercut tendrils, with stylised flowers, *riōhitsu* edge with row of beads. xvii.

337.—*Iron*, thick, perforated with conventional floral design, the general shape reminiscent of a European guard, the side formed by long tear-shape loops, two of which depend from each end of the *seppa dai*. xvii.

338.—*Iron*, reminiscent of European pattern, mascaroons at ends of *seppa dai*, sides formed by dolphins, in pairs, their heads touching, chased on the edge, panels of four dragons, chased *seppa dai*, slight gold *nunomé*. xviii.

339.—*Iron*, approximating the European shape, each end of the *seppa dai* with the head of some monster, and each of the side panels chased with two dragons in scrolls, sides heavily gilt in *nunomé*. xix.

340.—*Iron*, approximating the European shape, the *seppa dai* surmounted by heads and the letter V, the branches of which pass through a small O. Rim chased and partly gilt with *nunomé*; interlaced dragons in panels. xix.

341.—*Iron*, almost circular, monsters' heads at ends of *seppa dai*, the sides formed by entwined dragons and scroll work. xviii.

342.—*Iron*, irregular outline formed by the design itself; two shell-like fronds of seven godrons each at top and bottom of *seppa dai*, inlaid *nunomé* gold and silver, each side being chased in a pattern of two entwined elongated dragons, amongst *Karakusa* scrolls. The blade hole square, worked to regulation shape at both ends. xviii.

343.—*Iron*, cup shape oval, the edge treated as a flattened bamboo, raccorded by a row of beads with the face, which is perforated with a floral design without undercutting, the whole covered with silver *nunomé* inside and out. xvii.

344.—*Iron*, egg shape, with round rim chased all over with the projections of clematis tendrils forming the web, some undercutting. xviii.

J. C. HAWKSHAW COLLECTION.

345.—*Iron*, egg shape, thin, plano convex, with beaded edge, decorated on a field of perforated tendrils without undercutting, with four trefoils and two circles, above and below the *seppa dai*, the latter inlaid on the convex face with *burgau* (green mother of pearl). Traces of gold *nunomé* all over.

xviii.

346.—*Iron*, egg shape, with round rim, once gilt, decorated on a groundwork of perforated tendrils, with six circular medallions outlined in *nunomé*, which once were evidently filled with some decorative material.

xviii.

347.—*Iron*, egg shape with reduced edge beaded, the groundwork of undercut tendrils decorated with open trefoils and circles.

xviii.

348.—*Iron*, oval with ground of tendrils not undercut, perforated with *chōji*, tsubo, heart, fishes, quatrefoils, etc., all of which have two or three projections inside showing that they were intended to receive some decorative material. Rim silver *nunomé*, cells gilt.

xviii.

349.—*Iron*, thin, rounded oblong, groundwork of foliage and scrolls originally decorated with four combinations of a circle, between two trefoils in line, with gilt outline, two of which have been cut into for the *riōhitsu*. *Seppa dai* altered with a copper backing, coloured decoration removed.

xviii.

B.—THE DRAGON AND JEWEL PATTERN.

Usually two dragons reaching a *tama* above the *seppa dai* form the decoration of this style of Namban work.

350.—*Iron*, circular, with fluted edge, two dragons in the round, *movable*, standing their forelegs approaching a movable *tama*, small oval *seppa dai*, irregular *kozuka* and *kogai* holes. Rim and dragons gilt in *nunomé*.

late xvii.

351.—*Iron*, beaded edge, sinuous wavy engraving on border, *seppa dai* chased with tendrils; character *yama* (mountain) underneath, gilt all over in *nunomé*, slight undercutting.

xviii.

352.—*Iron*, circular, the edge chased *à jour* in minute scroll work, small movable *tama*, fair undercutting.

xviii.

353.—*Iron*, *mokko* shape beaded edge, dragon scales inlaid gold, *tama* movable, monster head at bottom.

xviii.

354.—*Iron*, circular, beaded edge, large movable *tama*, no undercutting, design and technique identical in all other respects with above.

xix.

355.—*Iron*, circular, with rounded rim inlaid in patches with gold *nunomé*, conventional scroll pattern, undercut with four movable *tama* in floral housings *nunomé* gilt.

xviii.

356.—*Iron*, the border chrysanthemoid with thirty-four lobes in openwork; movable *tama*, slight undercutting.

xix.

357.—*Iron*, circular, beaded edge, slight undercutting, movable *tama* lost.

xix.

J. C. HAWKSHAW COLLECTION.

- 358.—*Iron*, egg shape, movable *tama*, slight undercutting. xix.
- 359.—*Iron*, thin, with beaded edge, worm-like dragons, minute movable *tama*, scanty undercutting, chiefly surface modelling and multitude of small holes. Dragons and border gilt *nunomé*. xix.
- 360.—*Iron*, beaded edge, the *tama* in a globe surmounted by a cross, two small crosses in the scroll work; gold *nunomé* almost all over the surface, *seppa dai* chased with castellated edge. xvii.
- 361.—*Iron*, symmetrical arrangement of four dragons, with rounded bodies, gilt *tama* at both ends of *seppa dai*, silver *nunomé*. xix.
- 362.—*Iron*, beaded edge, small movable *tama*, no undercutting, gold *nunomé* all over, *seppa dai* with castellated edge on face. xviii.
- 363.—*Iron*, the *tama* housing with quadrifoliated end, one end gone and the ball lost, slight undercutting, traces of *nunomé* on edge. xviii.
- 364.—*Iron*, circular, beaded edge enclosing a border of heart shaped ornament (*rais de coeur*) modelled in the round, alternating on both sides. Single dragon, *tama* housing with cross bars over small movable ball. xviii.
- 365.—*Iron* circular beaded edge, no undercutting, the *tama* movable enclosed in a temple, like structure with crossed openings beneath the *seppa dai*. Dragon, *shachihoko* and carp. xix.
- 366.—*Iron*, hollowed out edge, perforated in rectangles through and outwards; the *tama* in a small partly gilt edicule. *Seppa dai* with waves, with border in the style of Omori Kiyochika. xix.
- 367.—*Iron*, rounded oblong with beaded edge, small movable *tama*; *seppa dai*, *mokko* shape with flaming ends and reentrant corners. xix.
- 368.—*Iron*, small lenticular, with beaded edge, movable *tama*, fair undercutting. xix.
- 369.—*Iron*, thin, the surface perforated with minute holes, and slight surface modelling with gilt clouds, two gilt dragons enclosing *seppa dai*, small movable *tama*, the edge made up with a number of small smooth dragons entwined with undercut work. xix.
- 370.—*Iron*, rounded square, beaded edge, dragons *nunomé*. xix.
- 371.—*Iron*, beaded edge, field perforated with small holes with surface modelling, clematis tendrils twisted and undercut, dragon in low relief without undercutting, small movable *tama*. xix.

C.—THE SOLID TAMA GROUP.

- 372.—*Iron*, with gilt rim, slight undercutting, smooth dragon, *seppa dai* chased with double rectangular border. xviii.
- 373.—*Iron*, circular, the edge chased in entwined scrolls in low relief, small rinceaux, good undercutting, small gilt *tama*. xviii.

J. C. HAWKSHAW COLLECTION.

374.—*Iron*, beaded edge, six small dragons on each side looking most uncomfortable amongst stylised clouds, reminiscent of a Thirteenth Century picture of the European Hades! Gilt dragons and edge (*nunomé*), silvered *seppa dai*. xix.

375.—*Iron*, beaded edge in godrons carved over the rim, inlaid in silver *nunomé*, as well as *seppa dai*. Two *tama* with flames, inlaid with the dragon in gold *nunomé*, no undercutting. xviii.

376.—*Iron*, thick, with gilt rim, two dragons much stylised, *tama* gilt in the clouds, *seppa dai* ribbed horizontally on one side, incised with waves on the other. xix.

377.—*Iron*, beaded edge, slight undercutting, small *seppa dai* inlaid in three groups of concentric curves suggestive of waves. xix.

378.—*Iron*, rounded oblong, with narrow raised border, *tama*, dragons and edge gilt, clouds silver, no undercutting. xviii.

379, 380.—*Iron*, a pair, beaded edge, worked *à jour* in seventy-six perforations, each of which opens into the edge in a small square hole; fair undercutting, *riōhitsu* provided in the design; *seppa dai* with hammer marks all round. xix.

381.—*Iron*, rounded oblong, raised edge, rim chased with dragons in four sunk panels in Hirado style, no undercutting. xix.

382.—*Iron*, rounded oblong, large *tama* at top and bottom of *seppa dai*, no undercutting, somewhat coarse modelling, with wire tendrils *inserted*, edge and border engraved in wave pattern with slight chasing on wave crests. xix.

383.—*Iron*, two smooth dragons and small S shape scroll in the round, arranged symmetrically around a rectangular *seppa dai*, to form an almost rectangular outline, *Tama* on stand at top and at lower part. xix.

384.—*Iron*, circular, the edge and rim rubbed with gold, chased with two dragons in scrolls and a small *tama* from which escape trident-like flames. xviii.

D.—THE "DRAGON AND TEMPLE" TYPE.

All the following guards are composed of dragons entwined in scroll work; the temple being a small building chased below the *seppa dai*, usually amongst waves, as the palace of the Dragon King.

385.—*Iron*, beaded edge, two dragons, one upright, the other descending, both entwined around bamboo trees. xviii.

386.—*Iron*, beaded edge, with a border of thirty-seven hollow beads, containing small iron balls. Dragon, *shachihoko*, carp and temple, as well as border, gilt *nunomé*. xviii.

387.—*Iron*, beaded edge, gilt *nunomé*, one dragon and two *shachihoko*, gilt *nunomé*. xviii.

388.—*Iron*, circular, thin, poor undercutting, three dragons and two fishes. xix.

J. C. HAWKSHAW COLLECTION.

- 389.—*Iron*, thick circular, with good undercutting, three dragons and two fishes. late xviii.
- 390.—*Iron*, with *shakudō* rim, three small dragons and two fishes. late xviii.
- 391.—*Iron*, flying dragon and fish, temple at side, beaded edge, *nanako* ring in single row, lozengular *seppa dai*. xix.
- 392.—*Iron*, thin rinceaux, beaded edge, scanty undercutting, dragon's palace on left, *seppa dai* chased in waves in *mokko* frame. Dragon and *shachihoko* gold *nunomé* all over except an scroll. xix.
- 393.—*Iron*, plain edge, *tama* above rectangular *seppa dai*, very little undercutting, *nunomé* on dragons. xix.
- 394.—*Iron*, beaded edge, chased *seppa dai*, above which is a movable *tama*, some gold *nunomé*. late xviii.
- 395.—*Iron*, with beaded edge and wave border, the two dragons thick set, with *tama* between their heads, the temple reduced to a roof over the archaic form of the character *ki* (tree). *Seppa dai* perforated with a row of triangular holes on each side like the teeth of a saw.
- 396.—*Iron*, rounded square with *shakudō* rim; field of tendrils with the twelve zodiacal animals in the round, gilt *nunomé*, surrounded by a border of two entwined sinuous lines, undercut, each node filled by a small disc. *Seppa dai* chased in chrysanthemum pattern. xviii.
- 397.—*Iron*, beaded edge, with a border of twelve circles, each chased with one of the zodiacal animals on one side and the corresponding characters on the other. Inside, circle gilt in *nunomé*, and entwined tendrils in undercut work, above and below *seppa dai*, the character *ki* (tree) in *tensho*. xviii.
- 398.—*Iron*, the characters of the zodiac, chased in low relief, every second one gilt *nunomé*, as a border, enclosing some floral scrolls, not undercut (perhaps a casting).

E.—THE CHINESE CHARACTER GROUP.

In these there are usually two dragons and one or more Chinese characters, in *tensho*, or in archaic script under the *seppa dai*, there being sometimes a *tama*, sometimes another character above it.

- 399.—*Iron*, circular, two *Hōwō* birds and rinceaux (undercutting twice in each panel) silver *nunomé* on rim; gold *nunomé* on characters. xix.
- 400.—*Iron*, circular, chased in open work with overlapping scrolls without undercutting and with four Chinese characters in *tensho*; the *seppa dai* chased in *katakiri* with concentric grooves. xviii.
- 401.—*Iron*, rounded oblong, thick without any undercutting, slight gold *nunomé*; four characters in seal outlines. xviii.

J. C. HAWKSHAW COLLECTION.

- 402.—Circular, no undercutting, characters in medallion style. xix.
- 403.—*Iron*, with *shakudō* rim, two cranes standing amongst rinceaux, undercutting at neck and one leg only in each panel. Characters *Fuku jiu* (happiness and long life). xix.
- 404.—*Iron*, lozengular, with concave sides, beaded edge in gold *nunomé*, small *tama* in gold *nunomé*; *seppa dai* chased with waves. xix.
- 405.—*Iron*, rounded oblong, thick rinceaux, scanty undercutting, little gold *nunomé*, character perforated. xix.
- 406.—*Iron*, circular, the rinceaux thick, with surface engraving in deeply chased V grooves, Spiny dragons with punched scales, characters engraved but not perforated. xviii.
- 407.—*Iron*, circular, design and technique identical with 408, but with movable *tama*, and grooved edge. xviii.
- 408.—*Iron*, circular, design and technique identical with 406, but with slightly milled edge. xviii.
- 409.—*Iron*, thick, same design and technique as 406. xviii.
- 410.—*Iron*, square with rounded corners and sides, reduced edge, chased with eight fortunate characters and a field of scroll work not undercut. xix.
- 411.—*Iron*, circular, with a border of radiating flutings, every third one of which is gilt in *nunomé*, enclosing in an hexagonal field, undercut entwined scrolls partly gilt amongst which are a deer, a monkey seated on a rock holding a fruit, a wasp and its nest, a wagtail, also in gold *nunomé*. *Seppa dai* horizontally ribbed. xvii.
- 412.—*Sentoku*, circular, with *shakudō* rim, same pattern as 411, but not undercut. xviii.
- 413.—*Iron*, circular, same pattern as 411, traces of gold *nunomé* on rim. late xviii.

F.—THE MONKEY AND WASP GROUP.

- 414.—*Iron*, beaded edge, pine tree undercut, and chased with two monkeys, one of which is getting a wasp out of its nest with a stick, two sparrows fighting, a deer and a doe. *Seppa dai* chased with clouds; small blade opening. xix.
- 415.—*Iron*, circular, cupped, much pitted, chased in openwork with monkeys amongst tendrils, some riding on deer; edge chased in double rope pattern. xix.
- 416.—*Iron*. A pine tree, carried over the edge, and the branches undercut, centre of the rosette of leaves inlaid gold, six monkeys in its foliage, one of which is trying to break a wasp's nest with a stick. *Seppa dai* chased with border and clouds. xix.
- 417.—*Iron*, circular, edge beaded in two rows, with a rib between, decorated on a field of entwined undercut scrolls with two crabs and four medallions (goose, deer, monkey, wasp and nest). xviii.

J. C. HAWKSHAW COLLECTION.

418.—*Iron*, hexagonal, chased with a pattern of scrolls amongst which are a deer, a monkey, a wagtail, a wasp and its nest, the animals gilt in *nunomé*. late xviii.

G.—THE MONKEY GROUP.

These consist of a number of monkeys entwined or frolicking. This design has been extensively adopted by Mitsuhiro of Yagami; but it is also found sometimes in the work of the Shoami, in Chōshu, and in Kinai work. Much in the same way the patterns of the hundred dragons, horses or cranes are also met with, the latter chiefly on "Gokinai work," i.e., Kyoto and Kamigata Shiremono (see also numbers 473 and 482).

419.—*Iron*, with beaded edge, perforated with small holes and treated in surface modelling with a number of monkeys' heads, very slight undercutting, *seppa dai* engraved with clouds. xix.

420.—*Iron*, circular, a number of monkeys amongst tendrils, undercut. xviii.

421.—*Iron*, rim gilt, in patches of *nunomé*, forty-five monkeys in the round, stick and fruit gilt. xix.

422.—*Iron*, twenty monkeys in the round. xix.

423.—*Iron*, thirty small dragons entwined forming an undercut edge of sixteen lobes, eyes gold, *riōhitsu* outlined in gold *nunomé*, *seppa dai* waves. xviii.

NAMBAN WORK, VARIOUS.

424.—*Iron*, circular, with *nunomé* rim, chased web leaving in relief the outline of four cartouches at 45 degrees to one another and to the blade, two perforated with the iron of two entwined rings and some scroll work, the others with a circle treated in *shippō* design. xvii.

425.—*Iron*, square with concave sides, corners brought in in *mokko* shape, sunk web decorated in the same pattern as 424, but with the cartouches parallel to the sides, the diagonals being two-edged swords in relief. xviii.

426.—*Iron*, *mokko* shape, enclosing an oval field of thin scrolls, decorated at top and bottom of *seppa dai* with peonies in cartouches, and at the sides with interlaced strip forming ten lozenges symmetrically grouped. Gold *nunomé* on all relief. xvii.

427.—*Iron*, rounded oblong, with beaded edge, groundwork of floral scroll, the *riōhitsu* heavily framed with a dragon on one side, and a meaningless shape on the other. xviii.

428.—*Iron*, a rim of twenty-eight beads enclosing a field of undercut scroll work, containing clouds and two constellations; *Hokuto sei*, the seven stars of the Northern Bushel, and three stars almost in line, called *Shin*, the Heart. Traces of *nunomé*. xviii.

429.—*Iron*, circular, stylised peony flowers, gilt in *nunomé*, with undercut scrolls, inside a ring of eight smaller flowers with double ended tendrils on each side. xix.

J. C. HAWKSHAW COLLECTION.

- 430.—*Iron*, entwined clematis and passiflora in undercut work, the edge chased and perforated. xviii.
- 431.—*Iron*, circular, double border of triangles alternately open and solid enclosing a field of entwined tendrils, *seppa dai* wave pattern in *mokko* frame. xviii.
- 432.—*Iron*, circular, chrysanthemum entwined in undercut pattern; the calix of each flower gilt in *nunomé*. xix.
- 433.—*Iron*, square with rounded corners and sides, three butterflies partly inlaid in *nunomé* (silver and gold) and chrysanthemum flowers. Scroll work not undercut. xviii.
- 434.—*Iron*, square with rounded corners and sides, two cranes and scrolls, well undercut. xviii.
- 435.—*Iron*, flat, almost circular, with two large panels each chased in namban, undercut style with two small dragons, their tails touching, the *kozuka* hole left by altering the twist of the dragons on the left panel. late xviii.
- 436.—*Iron*, circular, beaded edge. Four butterflies in the round, connected by double tendrils, symmetrical design, *mokko* shape *seppa dai*, chased.
- 437.—*Iron*, circular, squirrels in a vine, undercut work. xvii.-xviii.
- 438.—*Iron*, thick, floral pattern in scroll work, of gourd and clematis flowers, no undercutting, gold *nunomé* on flowers and border. xviii.
- 439.—*Iron*, squirrels in a vine, chased edge. xvii.-xviii.
- 440.—*Iron*, with edge beaded in two rows, *Hōwō* birds on a field of interlaced leaf scrolls. late xviii.
- 441.—*Iron*, beaded edge, same pattern as above, but sharper chiselling. xix.
- 442.—*Iron*, rim with twenty-two rounded projections narrower than the edge. Inside, a *Hōwō* bird over paulownia, scroll work undercut. xviii. or early xix.
- 443.—*Iron*, octagonal, dragon and *Hōwō*, with paulownia and scroll work, *nunomé* and gold wire inlay. xix.
- 444.—*Iron*, gilt beaded edge, chased with water weeds (*annularia*) amongst which, in the round but without undercutting, a *shachihoko* (grampus) a *yakaru* (pipe fish), a *tai* (sea bream), *namazu* and small fish, not identified. xix.
- 445.—*Iron*, beaded edge, field of undercut scrolls, with two *karashishi* and two peony flowers. xviii.
- 446.—*Iron*, thin, with the edge chased in clouds, inside a *Hōwō* and a dragon, three *tama* on clouds, slightly inlaid with gold *nunomé*. xix.
- 447.—*Iron*, *mokko* shape, dragon amongst floral scrolls. xix.

J. C. HAWKSHAW COLLECTION.

448.—*Iron*, one *Hōwō* bird in the round, above *seppa dai* and *Kirin* below, on clouds, the edge formed by two elongated dragons; *Karakusa* scrolls undercut filling the spaces. Wire inlay on *Hōwō* and *Kirin*. xix.

449.—*Iron*, *mokko* shape, with perforated border of conventional comma shape wave crests reversing in direction at every eighth of the periphery, enclosing two *Hōwō* birds on a field of tendrils, round modelling, no undercutting. xix.

450.—*Iron*, beaded edge, gilt representing clouds, in a field of clematis, a dragon partly gilt. The *seppa dai* chased as a *Gumbai* engraved with dragons. xix.

451.—*Iron*, *mokko* shape with double border of lines and denticular pattern alternatively, enclosing two perforated cartouches; *Hōwō* and dragon at ends of *seppa dai*, on the sides, clouds and paulownia with gold wire inlay. xix.

452.—*Iron*, serrated edge; field of undercut tendrils with three *karashishi*, small temple under *seppa dai*, surrounded by a narrow border decorated with two ascending dragons, and a gilt, movable *tama* at top. xix.

453.—*Iron*, rounded square, the treasures of the Takaramono, surrounded by a border of *shippō* pattern in entwined circles, slight *nunomé*. xviii.

454.—*Iron*, square, with corners brought in, chased with two dragons amongst scrolls, rectangular *seppa dai*, the *kozuka* hole plugged with lead. The rim and dragons gilt in *nunomé*. xviii.

455.—*Iron*, circular, heavy guard, chased with two dragons entwined in Namban style. xviii.

456.—*Iron*, overlapping scrolls, continued on to the *seppa dai*, *riōhitsu* with *shakudō* rubbing plate, tapered, gold *nunomé* on rim and points of tendrils. xvii.

457.—*Iron*, rounded oblong, field of undercut scroll work, with *Tama*, fan, *chōji*, gourd and bundle of leaves. xvii.-xviii.

458.—*Iron*, circular, with round incised rim, undercut scroll work with same pattern as above, traces of *nunomé* gilding all over. xviii.

459.—*Iron*, circular, with beaded edge, thick tendrils and peony flowers, partly undercut and entwined, *seppa dai* with a square hole over the usual one. xvii.

460.—A mass of entwined tendrils, well undercut, overlapping the rim. xviii.

461.—*Iron*, circular, identical with 456, but not gilt.

462.—*Iron*, same pattern as 456, but coarser, no *riōhitsu* and wave pattern on *seppa dai*. xix.

463.—*Iron*, circular, with border of scroll work *à jour*, and openwork edge. Two *shachihoko* amongst scrolls, scanty undercutting. xix.

J. C. HAWKSHAW COLLECTION.

464.—*Iron*, circular, perforated with a design of *shō chiku bai* with a swallow and a pheasant in the round, slightly touched with gold and silver (flowers and birds' wings). Kagonami xviii.

465.—*Iron*, large oval, outline formed by eight clouds with five lobes each, the whole ground chased in scrolls and clouds with the entwined *chōji* and *makimono*, remains of *nunomé* all over, blade hole lined with a copper ferrule. xvii.

466.—*Iron*, very large, *mokko* shape, with highly raised rim, chased with a dragon, above which are two *Hōwō* birds amongst clematis and with a single raceme of paulownia; slight gold inlay (*nunomé*) on dragons' scales, birds' wings and scrolls. xviii.

467.—*Iron*, *Namban* guard, *mokko* shape, heads of monsters with gilt eyes and inlaid hair, flaming *riōhitsu*, the edge inlaid with scrolls, stylised dragons and *tama* in wire *nunomé*. Signed: So Moku (Mune Ki). xviii.

468.—*Iron*, *mokko* shape, *Namban*, the rim inlaid in wire *nunomé*, with clouds and stylised *Hōwō* bird; the field perforated with a large dragon amongst clematis tendrils and flowers; the *seppa dai* chased as an upright wistaria crest (*nobori fuji*). xix.

469.—*Iron*, wave border and edge, minutely perforated ground in sea-weed pattern, with two dragons passing in and out slight undercutting. xviii.

470.—*Iron*, rounded oblong, with *rais de coeur* border; two dragons in relief on a perforated ground. xviii.

471.—*Iron*, circular, with wide border of imbricated waves (double row) in centre two dragons and scrolls within a *nunomé* circle engraved *seppa dai*. xviii.

472.—*Iron*, circular, border chased in wave pattern with minutely serrated edge; almost no undercutting. xviii.

473.—*Iron*, with numerous small perforations, multitude of small dragons' heads with gold eyes. xix.

474.—*Iron*, circular, lenticular, one dragon ascending, one descending, good undercut scroll work, no *riōhitsu*. xviii.

475.—*Circular*, beaded border, grooved edge, two ascending dragons, undercut scrolls. xviii.

476.—*Iron*, rounded almost circular, thick, with narrow rim, thin *rincaux*, well undercut, one dragon ascending and one descending. xvii.

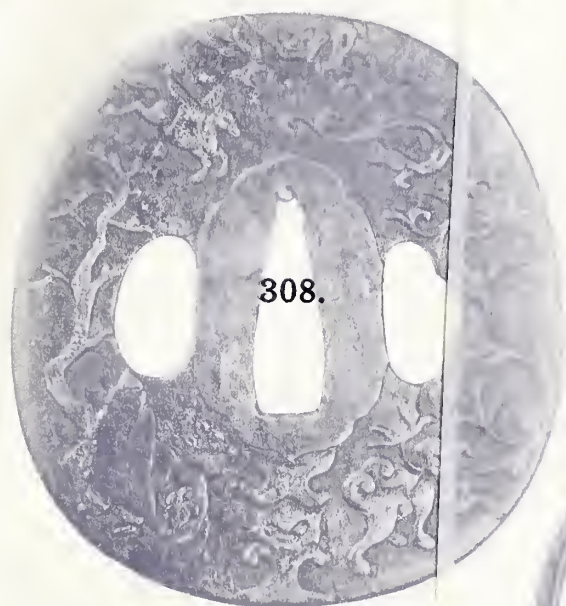
477.—*Iron*, thick, rounded square, narrow rim, thick *rincaux*, no undercutting, slight *nunomé*. xvii.

478.—*Iron*, circular, beaded edge, two dragons, one ascending, the other descending. xix.

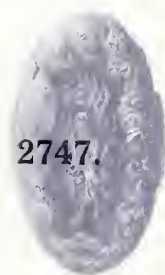
479.—*Iron*, circular, serrated edge, two dragons, no undercutting. xix.

J. C. HAWKSHAW COLLECTION.

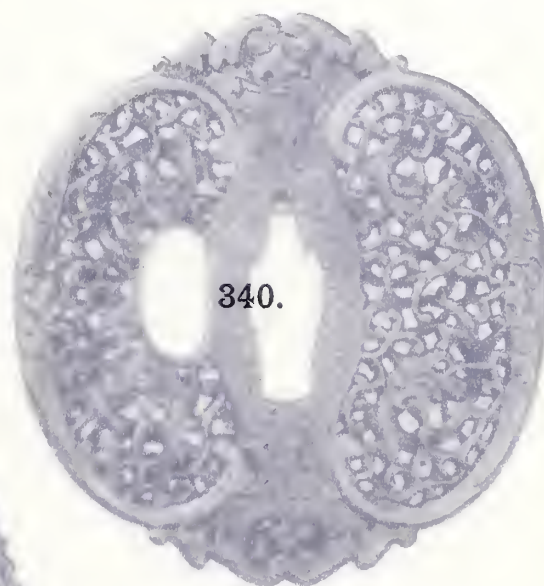
- 480.—*Iron*, circular, two dragons, gold *nunomé*. xviii.
- 481.—*Iron*, rounded oblong with serrated edge and beaded border, enclosing two dragons in tendrils; undercut. xviii.
- 482.—*Iron*, *mokko* shape, with quadruple border of *nunomé* lines, partly concentric, partly denticular, perforated with minute holes, slight undercutting, multitude of small dragons' heads with gold eyes, looking at first glance like a series of long-necked birds. *Tensho* characters at top.
- 483.—*Iron*, rounded oblong, lenticular, with beaded edge and border of *rais de cœur*, small tendrils and dragons much undercut (twice the thickness in places), *riōhitsu* and *seppa dai* altered. xvii.
- 484.—*Iron*, *karakusa* and stylised floral scroll, one tendril finishing into a dragon's head, good undercutting; perforated border to *seppa dai*. xviii.
- 485.—Same type as above, but more *nunomé*, *seppa dai* entirely chased *à jour*. xviii.
- 486.—Same type as above, but with plainer *seppa dai*. xviii.
- 487.—*Iron*, rounded oblong with raised rim, and denticular border enclosing a field of scrolls, undercut, with large *kuzu* leaves, clematis flowers and a dragon, slight *nunomé* and wire inlay. xviii.
- 488.—*Iron*, cruciform outline in four rounded lobes with réentrant angles (boar's eye) rectangular *riōhitsu*, the narrow rim enclosing in its four panels symmetrical groups of two small dolphin-like dragons affrontes, with *tama* between their heads. xviii.
- 489.—*Iron*, almost square, border of beads (two large ones connected by fifteen smaller ones on either side). Two dragons horizontally arranged above and below *seppa dai* (engraved in waves), two undercut scrolls. xviii.
- 490.—*Iron*, large, rounded oblong, with rim of small waves in comma-shaped crests. Three dragons, inlaid with gold *nunomé* over tendrils (overlapping with undercutting in three places). xix.
- 491.—*Iron*, four dragons with smooth bodies coiled together in a *mokko* outline, gold on heads, bodies silver, *seppa dai* silver *nunomé*. xviii.
- 492.—*Iron*, *mokko* shape, chased with a dragon *à jour*, within a border of denticular pattern, flames and fangs gold *nunomé*, slight undercutting, *seppa dai* outlined all round with a line of gold *nunomé*.
- 493.—*Iron*, made in two pieces each slightly convex, riveted together in a lenticular whole; one side perforated with a dragon in the clouds, the other with three dragons. xvii.
- 494.—*Iron*, circular, beaded edge, one dragon in rinceaux, flames gilt *nunomé*, eyes gold. xix.
- 495.—*Sentoku*, rounded square, with perforated rim, two dragons.
- 496.—*Sentoku*, six lobed, somewhat reminiscent of European hilts, two *shishi* heads at ends of *seppa dai*, stylised dragons on background.



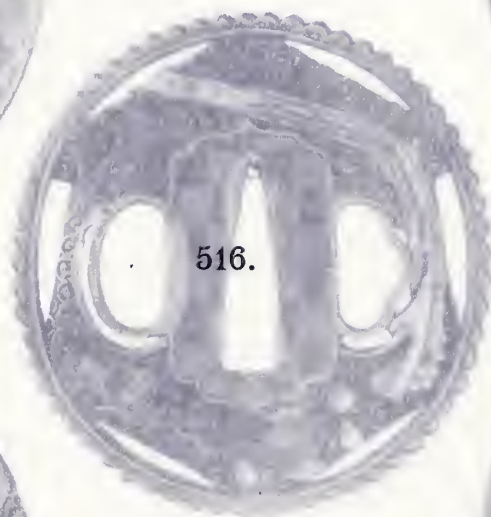
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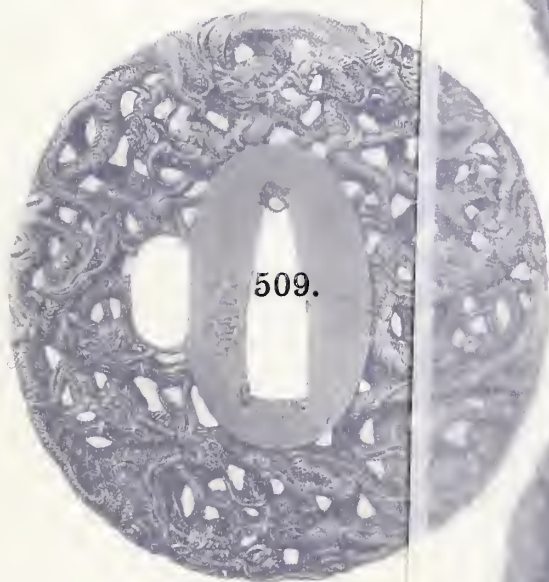
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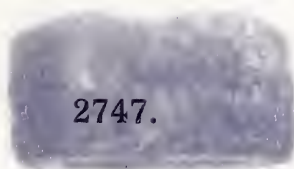
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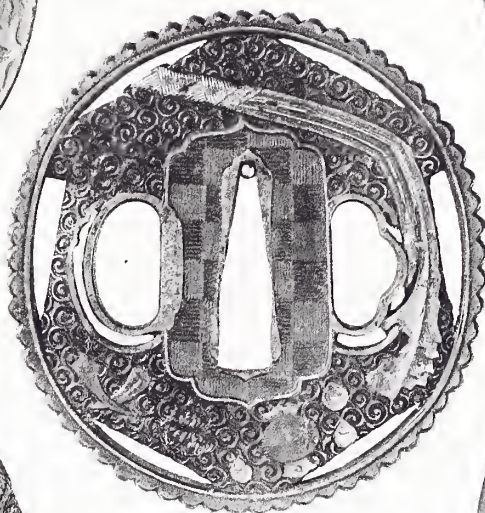
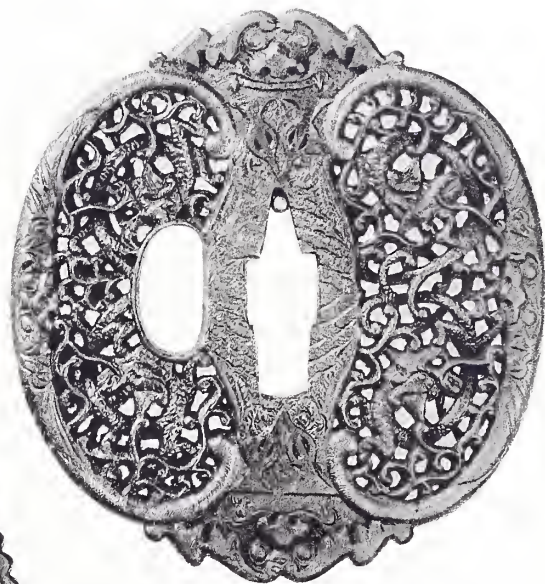


2747.



511.

- 480.—*Iron*, circular, two dragons, gold *nunomé*. xviii.
- 481.—*Iron*, rounded oblong with serrated edge and beaded border, enclosing two dragons in *seppa dai*. xviii.
- 482.—*Iron*, *mokko* shape, with quadruple border of *nunomé* lines, partly concentric, partly *seppa dai*, perforated with minute holes, slight undercutting, multitude of small dragons' heads looking at first glance like a series of long-necked birds. *Taisho* characters at top. .808
- 483.—*Iron*, rounded oblong, lenticular, with beaded edge and border of *rais de cœur*, small circles and dragons much undercut (twice the thickness in places), *riohitsu* and *seppa dai* altered. xvii.
- 484.—*Iron*, *hankyu* and stylised floral scroll, one tendril ending into a dragon's head, good undercutting, perforated border to *seppa dai*. xviii.
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- 490.—*Iron*, large rounded oblong, with rim of small waves in comb-shaped crests. Three dragons, inlaid with gold *nunomé* over tendrils (overlapping with undercutting in three places). xix.
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- 492.—*Iron*, *mokko* shape, chased with a dragon à jour, within a border of denticular pattern, flames and fangs gold *nunomé*, slight undercutting, *seppa dai* outlined all round with a line of gold *nunomé*.
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- 494.—*Iron*, circular, beaded edge, one dragon in rinceaux, flames gold *nunomé*, eyes gold .915
- 495.—*Sentoku*, rounded square, with perforated rim, two dragons. .115
- 496.—*Sentoku*, six lobed somewhat reminiscent of European plate, two double-headed dragons on *seppa dai*, stylised dragons on background. .7475



J. C. HAWKSHAW COLLECTION.

497.—*Sentoku*, rounded square, two dragons.

498.—*Sentoku*, entirely gilt (mercury gilding), rounded square, with perforated rim; two dragons, same style as No. 495. xix.

499.—*Sentoku*, circular, with perforated rim, two dragons. xix.

500.—*Shakudō*, *mokko* shape, with loose ball in the *tama*, usual dragons, and stylised clouds. xix.

501.—*Shakudō*, with minute perforations, small dragons and one loose ball in the *tama*. xix.

KOZUKA.

502.—*Shakudō*, the face treated in *Namban* style with a squirrel, a deer, a dragon, monkey and *Hōwō*, amongst scrolls, the back stylised reeds in relief with gilt heads on *nanako* ground, the sides and butt *nanako*. xviii.

503.—*Copper*, gilt decorated with an iron plaquette cast in *Namban* style, of *karashishi* and scrolls. xviii.

504.—Similar to above.

505.—*Iron*, openwork in *Namban* style of dragon amongst scrolls, on gold backing. xix.

506.—*Shakudō*, pieced *à jour* in *Namban* style with dragons and scrolls.

507.—*Iron*, *fuchi*, *Namban* scrolls with gold backing.

THE SCHOOLS OF HIZEN AND HIRADO.

508.—*Iron*, a pair, *Namban* work, two dragons amongst scrolls, the edge chased in continuation of the pattern; *tama* gilt. Signed: Mitsuhiro of Yagami, Hizen. xviii.

509.—*Iron*, fourteen dragons, chased in the round, entwined into one mass, gold eyes, silver fangs. Signed: Mitsuhiro. xix.

510.—Similar to above; inscription complete.

511.—*Iron*, small circular, the "hundred" monkeys, one carrying *gohei*, another a peach, two others *makimono* (accessories gilt). Signed: Mitsuhiro of Yagami, Hishu. xix.

512.—*Sentoku*, the "thousand" monkeys. Signed: Mitsuhiro of Yagami, in Hishu; and inscribed: made of *Sentoku* (inscription defaced). beginning of the xix.

513.—Similar to above; inscription complete, large size.

514.—*Iron*, lozengular with rounded corners, a pair; hundreds of rice bales. Signed: Mitsuhiro of Yagami. xviii.

515.—*Iron*, a series of cherry blossoms, small flowers chased in the round, with pistil and antheræ gold. Signed: Mitsuhiro of Yagami, Hizen. xix.

J. C. HAWKSHAW COLLECTION.

516.—*Iron*, with beaded edge, enclosing a square stiff bag of vermiculated material, in imitation of Brocade chased with the *takaramono* on the outside; *seppa dai* chased in checkboard pattern with horizontal and vertical sectioning; *nunomé* gilt on *seppa dai* outline, parcel of *nusa*, *chōji* and *tama*. Signed: Naohisa of Bizen. xix.

517.—*Iron*, two dragons chased in the round form the rim and enclose a mass of waves chased in bold strokes finished with lines chased parallel to their general outline. Signed: Tadahiro of Hizen.

518.—*Iron*, without *riōhitsu*, a dragon amongst waves. Style of Tadahiro (Hizen).

519.—*Iron*, cruciform, each branch with eight small lobes. The metal hot-punched with half-a-dozen deep dents on each side, forming corresponding projections on the other, which have been hammered and chiselled into the semblance of rough rocks on one of which is chased a small hermitage. Signed: Shigeyoshi of Hizen.

520.—*Sentoku*, two dragons on one side, a wave on the other, within a rim punched with imitation of European letters, the whole ground filled later with opaque enamel. Signed: Kunishige, of Hirado. xviii.

521.—*Sentoku*, circular, with high raised rim, the edge and one bevel of which (face side) deeply chased with a running pattern of peony. The back entirely treated in coarse *ishimé*. Hirado xviii.

522.—*Sentoku*, small oval, chased in high relief with a dragon in the clouds within a bamboo frame, holding on to the design in a few points only. Signed: Masanori of Hirado. late xvii. or early xviii.

523.—*Sentoku*, rounded square, edge and border of *nanako*, with roped frame inside, enclosing a design of young deer frolicking in the grass, chased in low relief. Hirado xviii.

524.—*Sentoku*, *mokko* shape with rope edge from which a silver rim has been removed. On one side five dragons in relief, in the sunk face, on the other sprays of peonies. Hirado xix.

525.—*Karakané*, *tachi* shape, originally with solid web, decorated on one side with a dragon amongst clouds and on the other with four Chinese characters in *Tensho*, now perforated so as to leave only the characters on a cruciform reserve. Hirado xviii.

526.—*Iron*, dragon in low relief amongst clouds. Signed: Masafusa of Hirado. xix.

527.—Square *tsuba* with rounded corners and serrated edge apparently made of white bronze (*shiromé*) or German silver, inscribed with the characters and the animals of the zodiac in compartments, the design forming the cloisons of an opaque *champlévé*, enamel filling the whole surface, in yellow, green and dirty white; on the other side same treatment of *takaramono* treasures, and stylised fish and toad, etc., also inscribed in a cartouche: *Kakan shin roku*, i.e., "promotion in rank and salary." late xviii.

J. C. HAWKSHAW COLLECTION.

528.—*Sentoku*, *mokko* shape with raised rim, the edge chased with a scroll of leaves and flowers, the border on either side chased with waves, inside a landscape with mountains, trees, boats, etc., on a background imitating a closely woven rush curtain. Hirado xviii.

529.—*Copper*, with raised rim, edge chased with a scroll of gourd vine, both faces punched in imitation of a closely woven reed curtain or matting (compare 528), decorated with sprays of *Hydrangea* in *shakudō*, with gilt leaves and silvered flowers. late xviii.

530.—*Pottery* (Hirado), small square *tsuba* with rounded corners, for the sword of a child, white glaze with a Chinese scene in blue on one side, on the other *chidori* over waves. Hirado xix.

GOTO FAMILY.*

The GOTO were the chasers *par excellence*, their style has received the name “Iyebori,” family chasing, because its sixteen masters preserved with more or less accuracy, with more or less personal variation, the methods and style originated in the late part of the Fifteenth Century by the founder of the family: Goto Yujo.

It is impossible in a few lines to sketch the history of the Goto Family; Mr. Alexander Moslé has done so, to some extent, in the paper he read before the Japan Society (Vol. viii.), a most valuable feature of which is probably the genealogical table compiled by Mr. Kuwabara Yojiro, pupil of Kano Natsuō. Mr. Kuwabara who has access to the important records of the Goto family in the possession of the Tokyo School of Fine Arts, may perhaps some day throw more light upon the very intricate history of the Goto Family.

To the Goto Family, most of the schools of chasers owe, directly or indirectly, some inspiration or tuition, but the formal style of the Iyebori was discarded by many even of the direct pupils of the Goto.

The present collection does not contain examples of the early Goto masters, in common with most collections formed in Europe, for it is well known that very few if any of these early pieces ever left Japan, notwithstanding the fact that Yujo, Sojo, Joshin's signatures duly certified can often be found on pieces imported by certain persons some fifteen years ago for the benefit (or rather otherwise) of enthusiastic collectors.

The signed and the certified pieces in the following list are posterior to the Seventeenth Century; the list might have been made longer, had I placed in their chronological order the pieces bearing the names of craftsmen who have been pupils of the various Goto, but this method appeared to me undesirable and such men as Yamazaki Ichiga, Tsu Jimpo, Tobari Tomihisa, to mention only three at random will be found in the alphabetical list, whilst for instance Nagatsuné, who was very

* The letter *K* denotes *Kozuka*; the letters *F.K.* mean *Fuchi Kashira*. These abbreviations will be used in the following pages for all schools.

indirectly in touch with the Chōjō branch of the family will be found at the head of the school he founded: the Ichinomiya. I shall therefore give a mere outline of the sixteen masters. Yujo, who was chaser to the famous Shōgun Ashikaga Yoshimasa, and who died in 1512, was followed by Sōjō, Joshin, Kōjo, Tokujo (1549-1631) who was the first Goto to make *tsuba* at the time of Toyotōmi Hideyoshi. His successor was Yeijo whose brother Kenjo (1588-1663) was the seventh master, Yeijo's son Sokujo, who died at the age of twenty-eight following him.

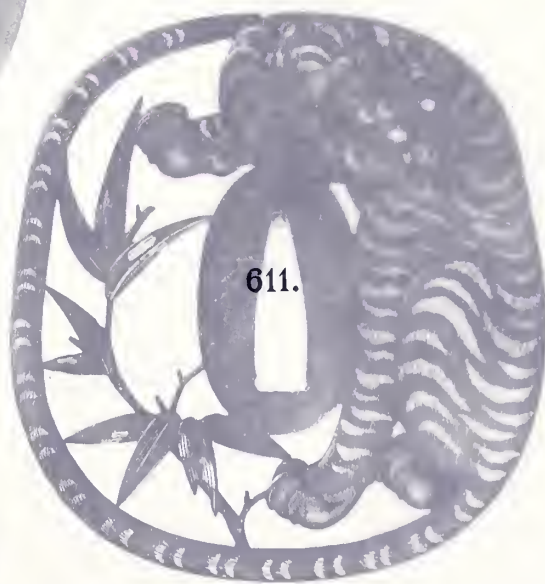
These eight chasers rarely signed their work, the first four never made *tsuba*, and perhaps Yujo made only *menuki* and *kogai*, the high relief decoration of which was later put on *kozuka* and the whole attributed then to Yujo himself.

To Sokujo succeeded Kenjo's son, Teijo, whose style is rather more reminiscent of that of Yujo but, according to Japanese critics, without its life and spontaneousness. Teijo made a large number of *tsuba*, with war scenes as subject; he lived to the age of seventy and was followed by Renjo who settled in Yedo at the court of the Shōgun towards the middle of the Seventeenth Century, he was followed by Mitsunaga, son of Senjo, who first gave way to the influence of another school, that of Yokoya Sōmin. His son Jujo (Mitsutada 1694-1742) was less skilful, his own son, however, Yenjo (Mitsutada 1720-1784) is considered one of the best Goto masters, much of his time was taken identifying the work of his predecessors, signing and certifying them.

His brother, Keijo, followed him as head of the family when he was fifty-five, and was himself followed by his son Shinjo (Mitsuyoshi) the fifteenth master, with whom an extensive production of pieces made by pupils and bearing the master's name appears to have begun. He was himself a clever worker, but in the early years of the Nineteenth Century, as I have mentioned elsewhere, fittings were required wholesale and made accordingly. His son Hojō is the last master of the Goto family, he left no issue and the direct line came to an end with his death in 1856.

The subsidiary families include:—

- (a). The Genjo-Takujo line in Kyoto, founded by the son of Joshin, one of the best workers in this family being Denjo (died 1712).
- (b). The extensive Chōjo school, founded in the early Seventeenth Century by Chōjo son of Kōjō; including with Riujo and Kakujo, the six Seijo, and to which the Ichinomiya owes some allegiance.
- (c). The school of Kiujō, son of Tokujo (dd. 1646) with Unjo, Yamazaki Ichiga, Mitsuyasu, &c.
- (d). The school of Kwanjo (dd. 1653), son of Kenjo, which led to Ichijo (dd. 1876) and his extensive school.
- (e). The Injo school in Kyoto founded by Injo the son of Kenjo, under whom Soyo and the first Somin studied.
- (f). The school of Yetsujo, son of Teijo, whose chief pupils were the Tanaka and Okamoto; either directly or through Ranjo and Zenjo.
- (g). Finally the Goto of Kanazawa beginning with Ichiyemon in the Seventeenth Century.



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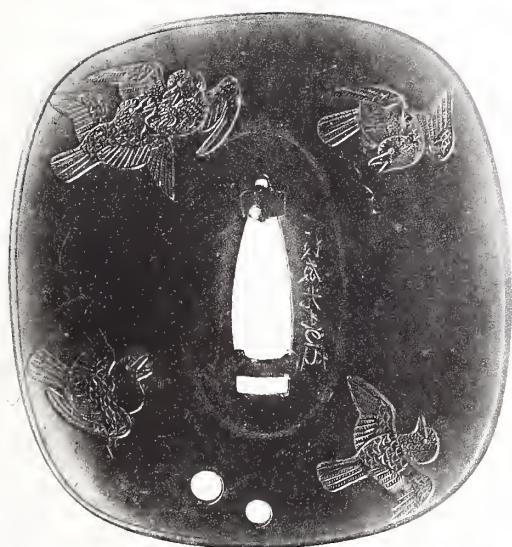
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J. C. HAWKSHAW COLLECTION.

The present collection is particularly rich in works of Ichijo's school. It may be noted here that the largest collection of such productions of Ichijo and his school was formed by Mr. Mitsumura of Kobé, and is now in the possession of Mr. K. Nedzu.

Totally independent from the Goto family, although he has been grouped with it, a craftsman named Goto Tsunemasa produced fine guards in iron.

531.—*Niguromé*, with gilt rim in big *nanako* around the edge and outlining the *seppa dai*. Sprays of peonies chased in the solid, with surface modelling. Signed: Goto Kojō.

532.—*F.K.*, *shibuichi*, polished, inlaid in relief with a *bugaku* dancer on each piece. Signed: Gotō Tokujo.

533.—*K.*, *niguromé*, gilt frame, *nanako* ground, chased with a tortoise, weeds, and a stream. Signed: Goto Tsujō with *Kakihan*.

534.—*K.*, *shakudo*, *nanako* ground, the story of "Ebira" Genda Kagesuyé. Signed: Gotō Sokujō with *Kakihan*.

535.—*Kōgai Shakudō*, chased with chrysanthemum and *susuki* grass, tied together; sunk cartouche *nanako* ground. Signed: Gotō Denjō.

536.—*K.*, *shibuichi*, with *shakudō* plate chased with a sheaf of rice ears and one separate ear, *shakudō* with grain in gold of two colours. Signed: Gotō Denjō.

537.—*K.*, *shakudō*, *nanako*, inlaid with a branch covered with nodules of frozen snow. Signed: Gotō Denjō.

538.—*K.*, *shakudō*, *Fuji* in relief in part of the Lake Biwa inlaid silver, pine forest in *shakudō* and gold at side, and clouds in front, *nanako* ground in frame. Signed: Gotō Denjō with *Kakihan*.

539.—*K.*, *shibuichi*, *nanako*, with clouds in reserve and moon crescent inlaid. Signed: Denjō (Copy).

540.—*Sentokudō*, engraved with a *shippō* pattern all over, the centres engraved and marked with a *hanabishi* punch, the four segments deeply incised. Signed: Gotō Mitsunaga (Mitsutoshi) with *Kakihan*. (Tsujo? doubtful; *Kakihan* differs). xviii.

541.—*Shakudō*, *nanako* ground, inlaid in high relief with chrysanthemums (gold *shakudō*) on a silver stream. Inscribed: Gotō Mitsutada, and Egawa Toshimuné.

542.—*Kōgai*, *shakudō*, *nanako* ground, chased in relief with a spray of chrysanthemum, partly gilt, and inlaid with a conventional stream in silver lines. Signed: Gotō Mitsutada (Kwori) with *Kakihan*, and Egawa Toshimuné. late xviii. or xix.

543.—*F.K.* a pair, *shakudō*, with gold rim, *nanako* ground, *chidori* on waves (gold birds, silver spray). Signed: Gotō Mitsutada.

J. C. HAWKSHAW COLLECTION.

544.—*Shakudō*, inlaid in high relief with gold and silver, almost square, *nanako* ground, waves in *takabori* work. Obverse: the Ujigawa episode, Sasaki Takatsuna and Kajiwara Kagesuyé. Reverse: Taira no Atsumori, called back by Kumagai Naozane at the fall of Ichinotani. Signed: Gotō Mitsutada with *Kakihan* (i.e. Gotō Jujo 1694-1742).

545.—*Kōgai*, *shakudō*, same treatment as Kozuka No. 546. Signed Gotō Mitsuhsa with *Kakihan*.

546.—*K.*, *shakudō*, *nanako* ground, in a frame, chased with a dragon in high relief; back inlaid with gold triangle. Signed: Gotō Mitsuhsa with *Kakihan*.

547.—*K.*, *shakudō*, inlaid in high relief with three fruits of the winter cherry, two partly eaten away showing the green berry in glass, one open in full ripeness with red berry in glass. Signed: Gotō Mitsuyuki. xix.

548.—*K.*, *shakudō*, *nanako* ground in frame, chased in relief and inlaid with a gilt tiger, and a gilt dragon issuing from silver waves. Signed: Gotō Mitsunori.

549.—*Kōgai* *Shakudō*, with cartouche in reserve, chased and inlaid in relief with chrysanthemums and a conventional stream on *nanako* ground. Signed: Gotō Mitsutaka.

550.—*K.*, *hakudō*, *snanako* ground in frame, inlaid with a conventional silver wire stream, and chrysanthemum flowers in relief, gilt; also with two fireflies, carved in black wood, with red stone eyes and mother-of-pearl backs. Signed: Gotō Mitsutaka. xix.

551.—*K.*, *shakudō*, *nanako* ground, chased in relief with three flower arrangements; *Umé* in a square bronze dish, Iris in a round one, autumn flowers in a basket (gilt) in the centre; back inlaid with diagonal gold plate covering part of butt and side. Signed: Gotō Mitsuyasu with *Kakihan*.

552.—*K.*, *shakudō*, *nanako* ground in frame, chased and inlaid in relief with a branch of plum tree bearing two blossoms (silver) and a bud (gold) and a twig of bamboo, two leaves of which are gilt. Signed: Gotō Mitsuyoshi.

553.—*K.*, *shakudō*, engraved and inlaid with a fern ball (copper) attached to a bamboo, shooting forth five leaves (gold) *hirazōgan*, beneath flies a swallow, *katakiri*, head and breast inlaid, vertical. Signed: Gotō Mitsuyoshi. xix.

554.—*K.*, *shakudō*, *nanako* ground, with clouds in reserve, inlaid with a moon crescent (silver), and a cuckoo in high relief (gold). Signed: Gotō Mitsuyoshi with *Kakihan*.

555.—*K.*, *shakudō*, *nanako*, Kumagai and Atsumori in the episode of Ichinotani. Signed: Gotō Mitsuyoshi with *Kakihan*.

556.—*K.*, *niguromé*, *nanako* in a frame and back, silvered, inlaid in high relief with a peony, gilt, and a *tebako*. Signed: Gotō Mitsuyoshi with *Kakihan*.

557.—*K.*, *shibuichi*, with silver frame, inlaid with a sennin's staff in *umimatsu*, to which is attached a *hossu* in mother-of-pearl, the handle ivory stained green, with gold binding. Signed on the edge: Gotō Mitsuyoshi. xix.

J. C. HAWKSHAW COLLECTION.

558.—K., *shibuichi*, inlaid in high relief with an *asagao*, the flower deep red copper marked with silver spots, the leaves and bud gold and *shakudō*. Signed: Gotō Tojō with *Kakihan*.

559.—K., *shakudō*, inlaid gold, a quiver. Signed: made by Yujo, certified by Mitsushigé (forgery).

560.—K., *silver*, engraved with two mandarin ducks in a stream (*Kebori*) and inlaid with a *Chidori* in flight; *yasurime* at back. Signed: Gotō Riujō.

561.—K., *sentokudo*, inlaid in *hirazōgan* with eight cherry flowers in *shakudō*, tipped at both ends with *mokumé*, the back engraved in lines. Signed: Gotō Kori (Mitsuyasu). xix.

562.—F.K., *niguromé*, dragon and clouds, *shiiremono*. Signed: Gotō Kaijō.

563.—*Shakudō*, *mokko* shape, *ishimé* surface, with polished rim, the *kōgai* hole plugged with *shibuichi* before surfacing. Inlaid in high relief with shells and sea weed. Signed: Yenjūsai Seijō. xix.

564.—*Shakudo*, *nanako* rounded square with polished rim. Two wood pigeons on a pine tree; slightly relieved with gold. Signed: Gotō Seijō with *Kakihan*.

565-566.—*Copper*, a pair, punctuate *ishimé*, inlaid in *hirazōgan* with an elongated dragon on either side, in silver, and a key pattern on the edge. Signed: Gotō Seijō with *Kakihan*.

567.—*Iron*, chased in low relief with the Shinto temple of Ise, the *Chigi* on top of roof and the *Torii* gilt; at the back the *Miōto no Seki* with *Shimenawa*, large sun in gold, and *gohei* gilt. Signed: Gotō Seijō.

568.—F., *copper*, chased with dragon and clouds, mercury gilt all over. Signed: Gotō Seijō.

569.—F., *iron*, inlaid with silver *hirazōgan*, diaper pattern on *fuchi*, conventional pattern on *kashira*. Signed: Gotō Seijō with *Kakihan*.

570.—O *Kozuka*, *copper*, *nanako* ground, brass eye at butt, reserve at mouth; chased on high relief with a dragon-fly. Signed: Gotō Seijō with *Kakihan*.

571.—K., *shakudō*, the back and half the frame gilt, *nanako* ground chased in relief with a peony inlaid silver and gold, two butterflies silver and gold, and a cat rolled up in a ball, *shakudō* with silver spots. Signed: Gotō Kenjō.

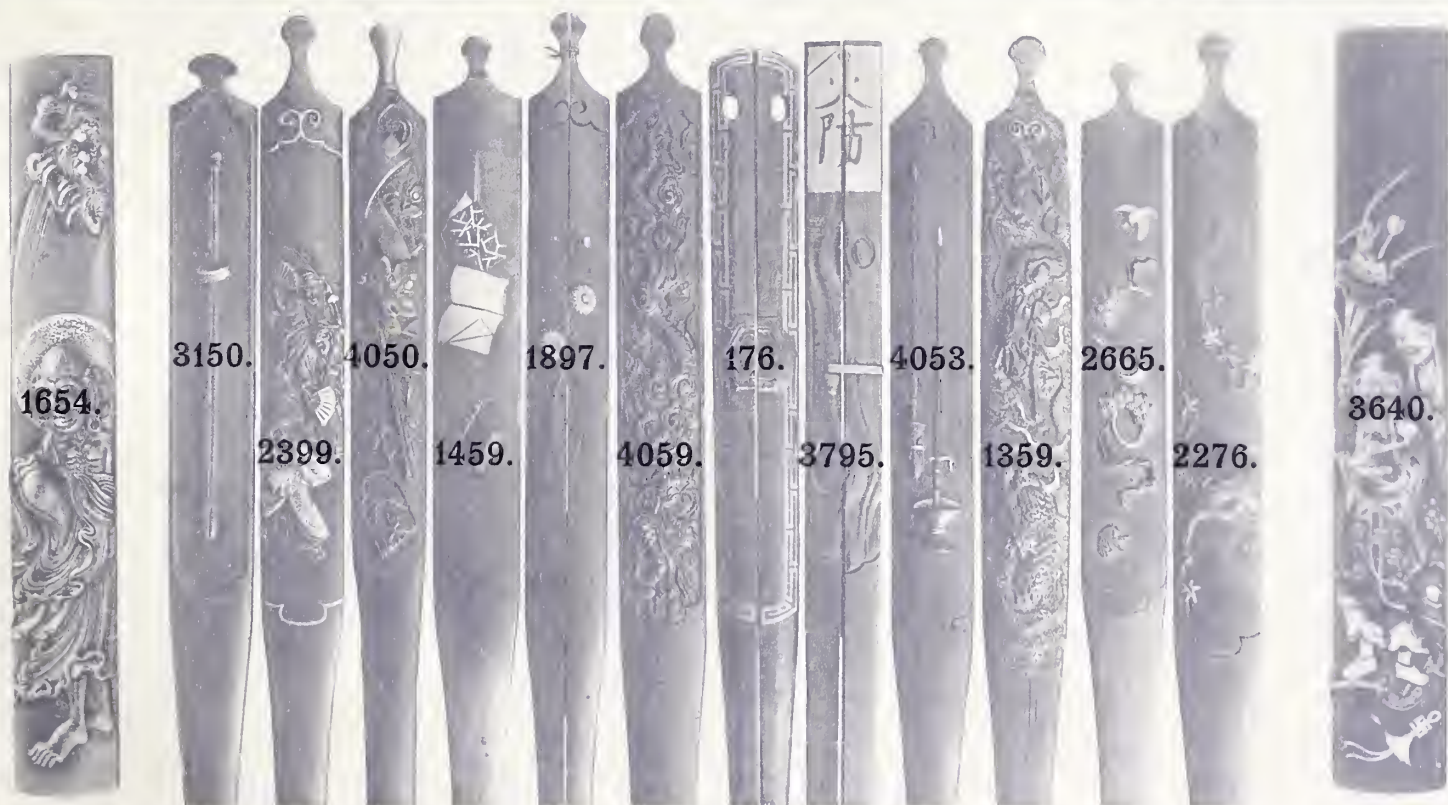
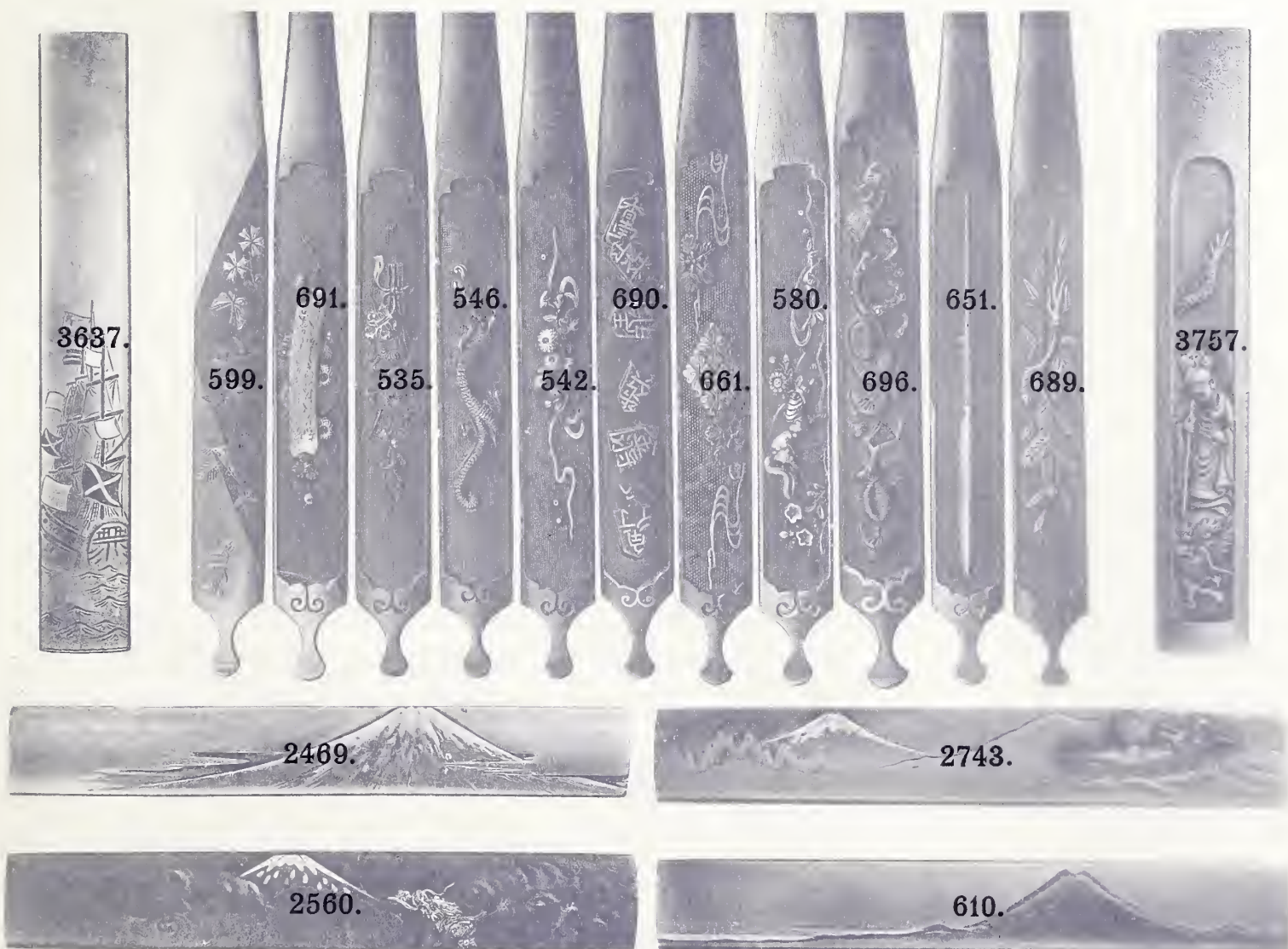
572.—K., *shakudo*, *nanako* ground, inlaid in relief with a horse collar and tether, party gilt. Signed: Gotō Mitsufuru (? Mitsuyoshi).

573.—K., *shakudō*, inlaid with an iron plate, inlaid with two small gilt *Manzai* dancers and a *Kadomatsu*. Signed: Gotō Hachirobei Mitsukané.

574.—K., *shakudo*, *nanako* ground, gilt frame and back with *shiguré*. The subject Ataka no Seki, Benkei beating Yoshitsuné, in presence of Yoritomo's guard, twelve *yamabushi* with faces alternately copper and silver. Signed: Gotō Teijō.

J. C. HAWKSHAW COLLECTION.

- 575.—*F.*, *shakudō*, *nanako*, inlaid in high relief with cock, hen and chicks. Signed: Gotō. xix.
- 576.—*F.*, *copper*, chased with rice leaves in *katakiri*, and inlaid in *hirazōgan* with gold butterflies. Signed: Gotō Hokyo (seal). xix.
- 577.—*F.*, *shakudō*, *nanako*, dragon. Signed: Gotō. — —(Shiire).
- 578.—*Fuchi shakudō*, *nanako* ground, a Shinto ceremony, man squatting near a portable altar. Gotō Shiiremono. *Kashira*, two small monkeys playing, in the round.
- 579.—*K.*, *Shakudō*, *nanako* ground all over; *Iba shingen*, the face inlaid in relief with a prancing horse (mane, collar, stirrup, crupper and tail gilt), attached to a long gold tether, passing over the edge, the end of which is held by a gold monkey chased on *ishimé* ground in an *ema*, the armatures of which are gilt, placed at the butt end occupying nearly half the length and bearing the signature: Tsu Jimpo.
- 580.—*K.*, *sentoku*, gilt, engraved with an arrangement of autumn flowers in *katakiri*, vertical. Signed: Tsu Jimpo, aged eighty-one (doubtful).
- 581.—*Kogai*, *shakudō*, chased and inlaid in relief with a gold twig and a bundle of fir leaves, on *nanako* ground. Signed: Gotō Kenjō, certified by Mitsutada. xix.
- 582.—*F.*, *shakudō*, *nanako* ground, chased and inlaid in high relief with an eagle on a rock, above a dashing wave. Rocks and waves on *kashira*. Signed: Masayasu.
- 583.—*Shibuichi*, *nanako* ground. A pair of *tsuba*. On the larger one three men in rain coats pulling a boat with a rope, in the rain; in the sky two geese. On the small *tsuba*, nets (*shakudō* and gold) drying in the night, a cuckoo flies almost in front of the moon. At back, on both *tsuba*, a small segment of gold with peonies engraved. Signed: Tobari Kisoji Fujiwara no Tomihisa (pupil of Yenjo Gotō). end xviii.
- 584.—*Shibuichi*, *mokko* shape with raised rim, modelled in high relief, a crouching tiger sheltering from a storm amongst bamboo (*katakiri*); at the back a waterfall amongst rounded rocks, in high relief. Signed: Tobari Tomihisa with *Kakihan*.
- 585.—*Shakudō*, *ishimé* surface, Hotei and a child. Signed: Tomimasa. xix.
- 586.—*Shakudō*, *mokko* shape, a falcon (silver, spots *shakudō*) on a gnarled pine tree puts to flight some sparrows. Signed: Goto Ichijō. xix.
- 587.—*Shakudō*, *mokko* shape, with raised rim, irregular surface punched with snow crystal designs, inlaid with a moon crescent and cherry flowers in *cloisonné* enamel (one flower blue!) Signed: Gotō Hokyo Ichijō. xix.
- 588.—*Shakudō*, *mokko* shape with raised rim, the surface partly polished, partly rough hammered, inlaid in high relief with two quails, a golden butterfly, *asagao*, chrysanthemums, reeds and small flowers. School of Ichijō. xix.



XIII. KOGAI AND KOZUKA.

nanako, inland as well as near coast, hen and chicks. (Sung) - Gotō.

770-F₁₁ copper, chased with gun lacquer in *utakiri*, and inlaid in *hirazogan* with gold
Signed: Gotō Hōkyū


577.—*F.*, *shakudō*, *nandō* (Shiire) d. Gotō. — — (Shiire).

578.—*Fuchi* .162 *monō*, .082 a Sh. ceremony. .042 *sen* squatting .162 near a portable
 .7578 ar. Gotō Shiremono .082 small monkeys playing, in the round. .7808

579.-A., *Shikhar*, ground all over; *Ib*-*Singen*, the face inlaid in red with a prancing horse (mane, collar, snout, dropper and tail gilt), attached to a long gold tether, passing over the edge, the end in fact is held by a gold monkey chased on *chomé* ground in an *ema*, the armatures of which are gilt placed at the butt end occupying nearly half the length and bearing the signature: "Yas. Kano."

580. — *h*, — — — — — engraved with an arrangement of autumn flowers in *katukiri*, vertical.
Signed: *Tai shiro*, aged eighty-one (doubtful).

581. — *Kyōgen* (small) raised and inlaid in relief with a gold twig and a bundle of fir leaves,
on a white ground. Signed Gōtō Kenjō, certified by Mitsutada. xix.

ground, chased and inlaid in high relief with  on a rock,
rocks and waves on *kashira*. Signed: Masayasu.

On the larger one three men in rain coats pulling a boat with a rope, in the rain; in the sky two geese. On the small *tsuba*, nets (*shakudō* and gold) in the night, a cuckoo flies almost in front of the. At back, on both *tsuba*, a square segment of gold with peonies engraved. Signed: Tobari Kisoji Fujiwara no Tomihisa (grandson of Kisoji Gotō). end xviii.

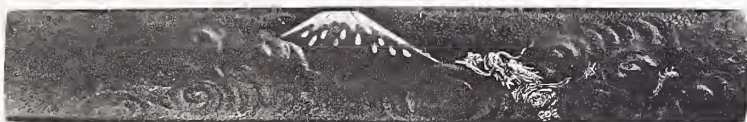
584.—*Shōkoku* (crouching tiger) shape with raised rim, modelled in high relief, a crouching tiger sheltering from a storm amongst bamboo (*katakiri*); at the back a waterfall amongst rounded rocks, in high relief. Found Tobari Tomihisa with *Kakihan*.

585.—*Shakushi* ground surface, Hotei and a child. Signed: Tomimasa. xix.

556.—*Shakudō* (metallic shape, a falcon (silver, spots *shakudō*) on a gnarled pine tree puts to flight the spirit of the dead. *Shakudō* : Goto Ichijō. 351 788 405 315

587. — *Shakushi*, smaller shape, with raised rim, irregular surface punched with more crystal designs, with a translucent cherry flower in cloisonné enamel (over blue).
Signed: Gotō Hōmei 1885. xix.

588.—*Shakudō*, ~~peach~~ shape with raised rim, the surface partly polished, partly rough hammered, inlaid in high relief with two quails, a golden butterfly, *asagao*, chrysanthemums, reeds and small flowers. School of Ichijō. xix.



J. C. HAWKSHAW COLLECTION.

589.—*Shakudō*, *mokko* shape, slight *ishimé* on polished surface with raised rim. A dragon fly and a butterfly (silver) over rushes (*kebori*) tipped with gold inlay growing in a stream together with yellow *nenuphar* (water lily) and *asarum*; on the back, a butterfly over the same pond, an old hollow stump projecting out of the water is overgrown with a snowdrop; gold *pointillé* *hirazōgan* in the clouds and on the water.

590.—*K.*, *shibuichi*, inlaid with a crescent moon (gold), a kitchen fan partly inlaid, partly *kebori*, and engraved with reed curtains, both ends tipped with gold; poem at back. Signed: Gotō Hokyō Ichijō.

591.—*K.*, *sentokudō*, face inlaid in relief with two boatmen pulling a tow rope, the boat being on the other side (back *shibuichi*), engraved in *katakiri*, amongst reeds. Golden geese inlaid in *hirazōgan* on both sides. Signed on the edge: Gotō Hokyō Ichijō, with *Kakihan*. xix.

592.—*K.*, *shakudō*, *nanako*, inlaid in relief with two swallows in flight and a stream (silver wire) with small *aoi* leaves. *Shibuichi* back with *shiguré*. Signed: Gotō Hokyō Ichijō.

593.—*K.*, *sentokudō*, chased in relief and inlaid with a chrysanthemum branch with two silver flowers, the back *shibuichi* engraved with a poem. Signed: Ichijō.

594.—*K.*, *shakudō*, *nanako*, *K* with *Fuji* (copper with silver spots), *F* with dragon in clouds, and pine. Signed: Ichijō with *Kakihan*.

595.—*K.*, *shakudō*, chased and inlaid with a thunderstorm, huge arrows falling upon (*F*) shields tossed on the waves (allusion to the Mongol attack). Signed: Gotō Hokyō Ichijō with *Kakihan*. xix.

596.—*F.*, *F.K.*, copper, *nanako* ground, inlaid with butterflies, *shakudō* and gold. Signed: Gotō Ichijō.

597.—*F.*, *shakudō*, partly polished and engraved with autumn herbs, partly *nanako*, inlaid in relief with a grass-hopper on each piece. Signed: Gotō Hokyō Ichijō with *Kakihan*.

598.—*F.*, *shakudō*, chased in relief and inlaid, cock on drum and pine tree with hen and chicks. Signed: Gotō Hokyō Ichijō.

599.—*Kōgai*, *shakudō*, the blade overlaid with silver, the top of the head plated gold; the haft engraved and inlaid in *hirazōgan* with flowers, maple and fir leaves, butterflies and a bird of paradise; the back inlaid also. Signed: Gotō Hokyō (probably Ichijō).

600.—*K.*, *shibuichi*, a twig of plum tree with five flowers and two buds, inlaid silver and gold.

601.—*K.*, *shibuichi*, engraved in gouged style with a plum twig in flower, two blossoms with gold centres, the back gold, engraved with a poem.

602.—*K.*, *iron*, chased in relief with the sentence usually found at the end of women's letters: *Medetaku Kashiku*, and inlaid with pieces of gold and silver of irregular outline, as on paper specially prepared for poetry. xix.

J. C. HAWKSHAW COLLECTION.

603.—*Copper*, rectangular with corners brought in, slightly raised rim, the surface *ishimé* (Y) inlaid with a deer in *shakudō*, and a moon in the clouds. Signed: Gotō Bunjō with *Kakihan* (forgery).

604.—*Sentokudō*, oval punched to almost *mokko* shape, with raised rim, inlaid in *hirazōgan* with a flight of wild geese (*shakudō*) above reeds (*katakiri* and gold heads); on the other, the moon reflected in gold, in a stream. Signed: Gotō Kwojō, son of Ichijō, with *Kakihan*. late xix.

605.—*Shakudō*, concentric *nanako*, *mokko* shape with gilt dragons chased on the edge, overlapping on sides amongst waves. Signed: Gotō Kwojō.

606.—*Shakudō*, *mokko* shape, *nanako* ground, the edge chased with two dragons amongst waves, the dragons gilt, the tips of the waves also. Signed: Gotō Kwojō (forgery). late xviii. or xix.

607.—*Sentokudō*, copper, rounded square, lenticular with *shakudō* rim, polished surface inlaid with nine sparrows fighting in the air, inlaid *shakudō*, with *kebori* work on feathers and gold eyes. Signed: Gotō Kwoju, (*Mitsutoshi*).

608.—*Shakudō*, *nanako* gilt rim. Under the moon partly hidden in the clouds, a tuft of grass in low relief gold and *shakudō*. Signed: Gotō Mitsuaki with *Kakihan* (Hōjō). circa 1840.

609.—*Iron*, rice cultivation, women in the paddy fields planting the young rice. On the banks a child with a parcel and saké ewer at his side; on the back, a Chinese peasant with a hoe. The landscape treated in Chinese style. Signed: Gotō Hokyo Teiriu, with *Kakihan*, inscribed *Sakura gawa no Hotori ni oite*. xix.

610.—*K.*, *shibuichi* of light colour forming the sky, over which Fuji shows as a dark silhouette, outlined in heavy strokes gouged out, the mountains patinated dark, the lake indicated by silver strokes; the back, *shakudō*, engraved with *pan* flowers. Signed: Ikkin with *Kakihan*. (Funada Ikkin, pupil of Ichijo).

611.—*Iron*, tiger, one paw lifted, the tail curling round to meet the shoulder and close the trapezoidal outline of the guard; stripes inlaid gold; a twig of bamboo fills the space between the tail and the *seppa dai*. Signed: Ikkin, after a drawing by Masayoshi (Iwama).

612.—*Iron*, large *tsuba* without *riōhitsu*, edge irregularly raised; a tiger in the storm engraved and stripes inlaid *katakiri*. Signed: Ikkin with *Kakihan*.

613.—*K.*, *shibuichi*, engraved with twigs of plum tree, and inlaid with flowers, silver with gilt centres in *hirazōgan*. Signed: Ikkin with *Kakihan*.

614.—*F.*, *copper*, inlaid with chrysanthemum and plum blossom in silver, the branches incised with "gouged" effect. Signed: Ikkin with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

615.—*Shakudō*, softly modelled polished surface, obverse, two geese flying towards the moon, showing in an opening of the clouds. An effect of golden mist is produced by a *togidashi* inlay of gold *pointillé* behind the clouds; at the back, geese coming down, wind-swept reeds in left corner, same gold effect in clouds. Signed: Tōunsha Issho Katsuzane with *Kakihan* (chaser to the court).
second half of the xix.

616.—*Iron*, rounded square, with raised rim, on one side bamboo in relief, across which a spider (silver) has spun its web (gold wire *hirazōgan*); on the other, amongst some rocks, orchids (*ran*) in flower. Signed: Name changed to Nakagawa Issho Tōun, with *Kakihan*.
circa 1870

617.—*Shakudo*, *mokko* shape with slight rim, the surface polished, engraved on one side with sprigs of cherry etc., with flowers inlaid in *hirazōgan*; on the back, the crescent of the moon in the clouds, and snow crystals in silver. "The three friends of the poet." Signed: Tōunsha Issho Katsuzane.

618.—*K.*, *shibuichi*, inlaid in gold *hirazōgan*, and engraved in small gouge strokes, with a clump of asters (gold) and narcissus (silver and gold) by a fence; the ground covered with gold dots in *hirazōgan*. Signed: Nakagawa Issho Katsuzane with *Kakihan*.

619.—*F.K.*, *iron*, chased and minutely inlaid. *K.* with Kikujido holding a chrysanthemum, *F.* with chrysanthemum and a silver stream. Signed: Issho Nakagawa Katsu Katsuzane with *Kakihan*.
mid xix.

620.—*F.K.*, *iron*, chased in relief with clouds and inlaid each with an elongated rain dragon, copper. Signed: Isshi (Hashimoto) with *Kakihan*.
xix.

621.—*Iron*, rounded square with raised rim. On the face, in a cloud, Raijin holding in each hand a golden *Tama*. From the right one emanates a pencil of rays, engraved in *kebori* and powdered with gold. On the back, a thundercloud from which issues three streaks of lightning in gold of varying density beaten on, *kebori* engraving and thin rain lines left standing in relief. Signed and inscribed: Gotō Seimei (Kiyoaki) with *Kakihan*.

622.—*Iron*, almost circular, chased in relief on a slightly concave surface, with a carp in a strong stream amongst water weeds inlaid gold; on the back, a swirling stream around an old tree stump. Signed: Gotō Tsunemasa with *Kakihan*.
xix.

623.—*Iron*, with narrow rim, chrysanthemum chased in the round, growing near a fence. Signed: Gotō Tsunemasa with *Kakihan*.

624.—*Iron*, narrow rim, inlaid in *Nishiki* and *rinzu* pattern in gold *nunomé* on part of the edge. Ground chased with a gourd vine in the round, covered with leaves. Signed: Gotō Tsunemasa with *Kakihan*.

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625.—*K.*, *shibuichi*, engraved in *katakiri* and *kebori* with a tree peony in the wind, vertical design; small gold triangle inlaid at back, Signed: Morimuza Atsutaka with *Kakihan*.

pupil of Goto Shinjo, xix.

626.—*K.*, *shibuichi*, inlaid in high relief with the Ujigawa episode, Sasaki Takatsuna and Kajiwaru Kagésuye racing one another towards the river (inlaid silver). Signed: Higashi Masutsune.

school of Shinjo Goto, xix.

627.—*K.*, *shibuichi*, engraved with a small *Juroji*, and inlaid in gold with the inscription vertical. Signed: To (Higashi) Masutsune with *Kakihan*.

628.—*Shakudō*, *mokko* shape, the edge worked internally all round with a pattern of circles. Both faces chased with dragons and clouds in relief. early xix.

629.—*Shakudō*, *tachi tsuba*, *aoi* shape, the raised rim worked in *nanako* on the face, polished on the edge and overlaid with four gilt plates worked with *karakusa* on *nanako*, the face decorated with flowers. xix.

630.—*Shakudō*, *mokko* shape with raised rim, concentric *nanako* ground, with decoration of *karashishi* amongst peonies, repeated on both sides. *Seppa dai* covered with star punchmarks.

xviii.

631.—*Shakudō*, concentric *nanako*, chased gilt dragon on edge; a pair. Goto style.

632.—*Shakudō*, *nanako*, the edge chased with gilt *shishi*.

xix.

633.—*Shakudō*, *nanako* ground, decorated with chrysanthemum and gentian, with gilt flowers and occasional leaves.

634.—*Shakudō*, circular, deeply chased on both sides with a vermiculated pattern of threadlike *karakusa* amidst which are chased three *Hōwō* birds. xix.

635.—*Shakudō*, *mokko* shape, the edge chased with a *karakusa* on *nanako* ground, two openings left free around the *riōhitsu*, two openings at top and bottom respectively chased with a peony and bud, and three cherry flowers. mid. xviii.

636.—*Shakudō*, *mokko* shape, with straight *nanako*, decorated with bees and deer's antlers in high relief, silver, *shakudō* and copper; some gilt; on the edges four strips of gilt copper with *Lespedeza* design. late xviii. or early xix.

637.—*Shakudō*, *nanako*, chrysanthemum in very high relief; a pair.

638.—*Shakudō*, *nanako*, chrysanthemum in very high relief, same work as above.

639.—*Shakudō*, circular, with gilt rim, covered all over with chrysanthemum, small flowers in silver, large ones gilt.

640.—*Shakudō*, concentric *nanako*, rectangular rim soldered on; obverse: a spray of flowering plum and a narcissus, tied in a paper; reverse: plum flower and petals. xix.

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641.—*Shakudō*, *nanako* ground and edge, chased with dew speckled tufts of grass, and gilt insects; grasshopper, praying mantis. xix.

KOZUKA.

642.—*Shakudō*, *nanako* ground, chased and inlaid in high relief with a lily, some leaves gilt, bud and flower silver, gilt pistil and stamens. xix.

643.—*Shakudō*, *nanako* ground in frame, chased in relief with three small crabs. Goto, xix.

644.—*Shakudō*, *nanako* ground in frame, chased and inlaid in high relief with a sea urchin, water weeds, a crab, gilt, flanked with a chrysanthemum and a *yamabuki* spray on either side respectively. xviii.

645.—*Shakudō*, *nanako* ground, inlaid in high relief with shells of *haliotis*, *turbo*, *jusus*, *cornucopia*, *tellina* and a *cidaris* in various metals; back and side frame gilt. xviii.

646.—*Shakudō*, *nanako*, inlaid in high relief with nine shells, *shakudō*, silver, etc., of *clam*, *tellina* and *hamaguri*. xviii.

647.—*Shakudō*, *nanako* ground, chased with an episode of the Gempei war, with five personages, two on horseback, the others on foot; the back inlaid with three oblique bands of gold marked with "cat scratches" xix.

648.—*Copper*, gilt, inlaid with a plate chased in high relief with the subject *Funa Benkei*, the ghost of Tomomori appears above the waves (silver) to Yoshitsuné, Benkei and three followers in a boat. xvii.

649.—*Shakudō*, the back and frame gilt, *nanako* ground and waves, over which is chased a big ferry boat, containing twenty people and a monkey. xviii.

650.—*Shakudō*, *nanako* ground in frame, the back and side part gilt, inlaid in relief in silver with a long *yajiri* (arrow head) *ken* shape. xix.

651.—*Kogai*, *shakudō*, inlaid in relief with a spear head (silver) on *nanako* ground; same subject and technique as above *kozuka*.

652.—*Shakudō*, *nanako* ground in frame, inlaid with two groups of two *tsuba* and one of three in various styles and inlaid gold and silver. xviii.

653.—*Shakudō*, *nanako* ground in frame, chased and inlaid in high relief with a riding cane, a dipper and parts of a saddle. xix.

654.—*Shakudō*, *nanako* ground, inlaid in very high relief with a white banner (*genji*) and a *saihai shibuichi* back. xix.

655.—*Niguromé* with *nanako* ground, inlaid with a man holding a standard (*aoi mon*), from which depends a banner with *Tomoye* designs (*Hakama*, banner and *mon* gilt). xix.

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656.—*Shakudō*, *nanako* ground in frame, chased in relief with a property dragon (horns, whiskers and tail gilt) and a *hossu* gilt. xix.

657.—*Shakudō*, *nanako* within a frame, inlaid in high relief with three fans (*shakudō* and gold) over silver waves. xviii.

658.—*Shakudō*, *nanako*, decorated in relief with a flute in copper partly in gilt, an *ebōshi* and a mask box. xix.

659.—*Shakudō*, with gilt frame, the face chased and inlaid in high relief with a Buddhist stand (gilt) upon which are laid eight rolls of scriptures (*shakudō*, silver ends, stick, label and cord gilt); inlaid at the back with the inscription: *Riō chi In Ren Jo Nisshin*.

660.—*Shakudō*, *nanako* ground in frame, inlaid in relief with conventional gold wire stream, two crests of five *kaji* leaves arranged radially from one centre (not in *Nihon moncho*) and one *Yotsu yose hanabishi* (Yanagisawa). xix.

661.—*Kōgai*, *shakudō*, same design and technique as above *kozuka*.

662.—*Shakudō*, *nanako* ground, chased in high relief with a betel cutter, decorated in green and white enamel, *shishi* decoration on hinge and handle. xviii.

663.—*Shakudō*, *nanako* ground in frame, inlaid in relief with nine cranes, some *shakudō*, some gold, some silver, with *shakudō* tails. xix.

664.—*Shakudō*, *nanako* ground, chased in high relief with a spiny lobster, and inlaid in gold and silver with a *shimenawa* with *gohei* attached; gilt frame and back. xix.

665.—*Shakudō*, tipped with gold, the face *nanako* in a frame, inlaid with three horses in high relief. xix.

666.—*Shakudō*, *nanako* ground, inlaid in relief with chrysanthemum in *shakudō*, copper and copper gilt. xix.

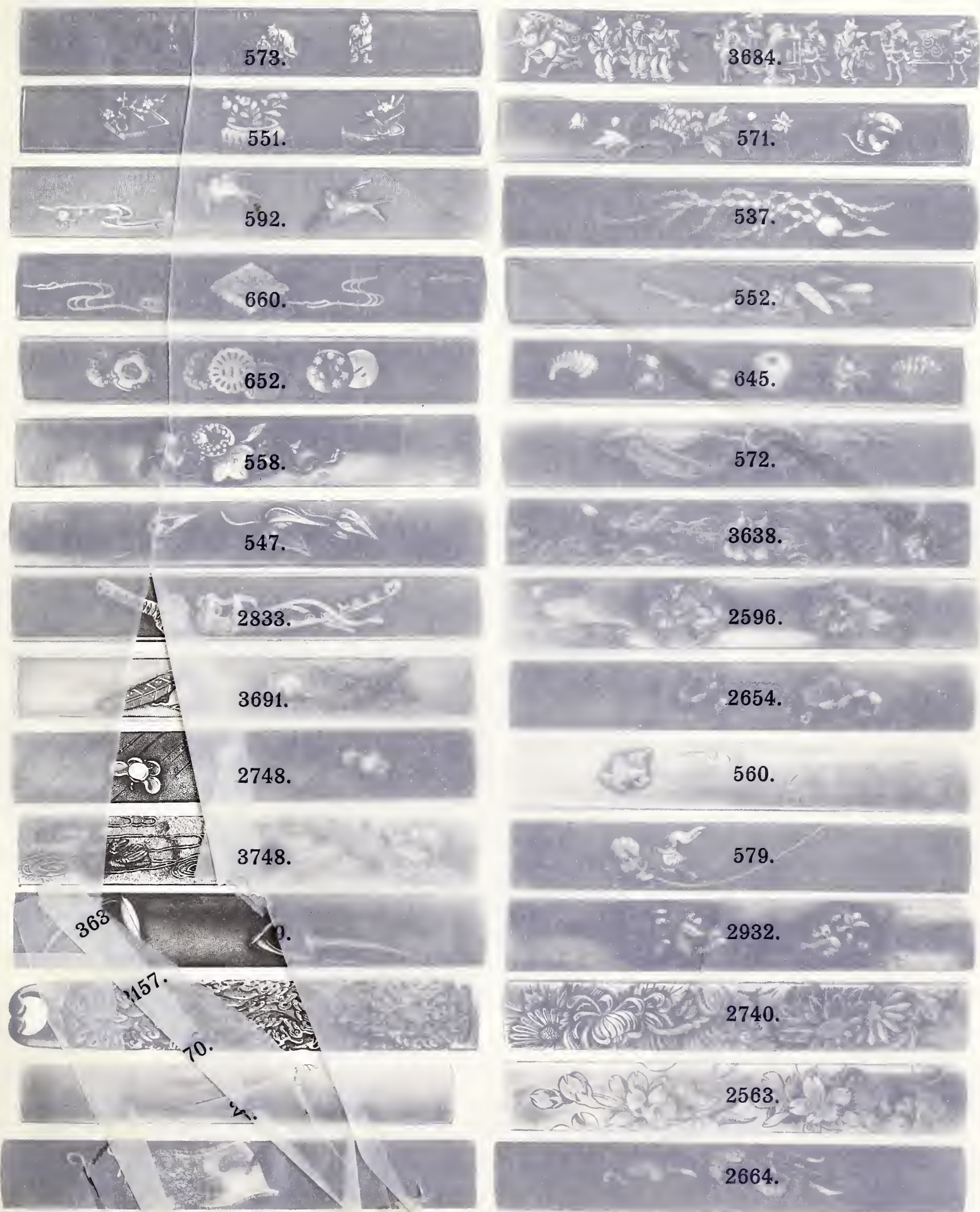
667.—*Shakudō*, *nanako*, chased in high relief with a branch of a peony, with one blossom and one bud, to which is tied a piece of paper (gold). xix.

668.—*Shakudō*, very minute *nanako* ground, chased in low relief with a clematis vine, the leaves and tendrils in gold of two colours the flowers silver and gold.

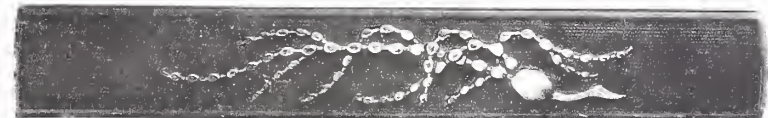
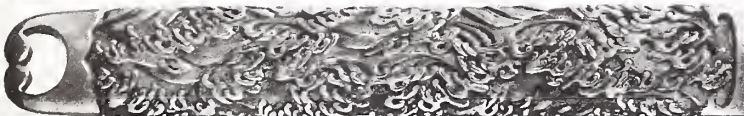
669.—*Shakudō*, with gilt rim and back, *nanako* ground, inlaid in relief with autumn flowers. xix.

670.—*Ebony*, minutely chased in *chirimen ishimé*, inlaid with a *shakudō* plate in *nanako* decorated in high relief with a pipe and tobacco pouch, *shakudō*, silver and gold, cord gilt, *ojimé* copper; netsuke, a black gourd. xix.

671.—*Shitan*, wood, inlaid with a copper plate decorated with a chrysanthemum stem with four flowers, up right, on *nanako* ground. xix.



- 650.—*Shakudō*, nanako ground in frame, chased in relief with a property dragon (horns, whiskers and tail) and a horse gilt. .875
xix.
- 651.—*Shakudō*, nanako ground in frame, inlaid in high relief with three fans (*shakudō* and *eboshi* and *eboshi*). .175
xix.
- 652.—*Shakudō*, nanako ground in relief with a flute in copper partly in gilt, an *eboshi* and *eboshi*. .255
xix.
- 653.—*Shakudō*, with gilt frame, the face chased and inlaid in high relief with a Buddhist stand (with upon which are laid eight rolls of scriptures (*shakudō*, silver ends, stick, label and cord gilt); inlaid at the back with the inscription *Riō chi In Rei Jo Nisshin*. .000
xix.
- 654.—*Shakudō*, nanako ground in frame, inlaid in relief with conventional gold wire stream, two crests of five *kari* leaves arranged radially from one centre (not in *Nihon*) and one *Yotsu yose* *Yotsu yose*. .255
xix.
- 655.—*Kōgai*, *Shakudō*, same design and technique as above *kozuka*. .855
xix.
- 656.—*Shakudō*, nanako ground, chased in high relief with a beetle cutter, decorated in green and white enamel, *Shakudō* decoration on hinge and handle. .275
xix.
- 657.—*Shakudō*, nanako ground in frame, inlaid in relief with nine cranes, *Shakudō*, same *Shakudō* and *Shakudō* tails. .800
ix.
- 658.—*Shakudō*, nanako ground, chased in high relief with a spiny lobster and inlaid in gold and silver with *Shakudō* with *gohei* attached; gilt frame and back. .888
xix.
- 659.—*Shakudō*, tipped with gold, the face *nanako* in a frame, inlaid with three bars in high relief. .100
xix.
- 660.—*Shakudō*, nanako ground inlaid in relief with chrysanthemum in *shakudō*, copper and copper gilt. .848
xix.
- 661.—*Shakudō*, nanako ground, chased in high relief with a branch of a peony, with blossom and leaf to which is tied a piece of paper (gold). .000
xix.
- 662.—*Shakudō*, very minute nanako ground, chased in low relief with a clematis vine, the leaves and tendrils in gold and the flowers silver and gold. .075
xix.
- 663.—*Shakudō*, with gilt frame and back, *nanako* ground, inlaid in relief with *Shakudō* and *Shakudō*. .888
xix.
- 664.—*Shakudō*, minutely chased in *Shakudō* *ishimé*, inlaid with a *Shakudō* plate, *Shakudō* and *Shakudō* in high relief with a pipe and tobacco pouch, *shakudō*, silver and gold, cord *ajim* and *ajim*. .047
xix.
- 665.—*Shakudō*, inlaid with a copper plate decorated with a *Shakudō* design with four flowers, top right, on *nanako* ground. .800
xix.



J. C. HAWKSHAW COLLECTION.

672.—*Shitan*, wood, inlaid with a *shakudō* plate in *nanako*, decorated with three fans in relief. xix.

673.—*Shitan*, wood, inlaid with a *shakudō* plate, *nanako* ground chased and inlaid with chrysanthemum, and a conventional linear stream. xix.

674.—*Shitan*, wood, inlaid with a plate, chased and inlaid in relief with a branch of chrysanthemum heavily charged with red and gold bloom, laid over a silver *tanzaku*. xix.

FUCHI-KASHIRA.

675.—*Shakudō*, *nanako*, inlaid with bird of paradise, crane, and various other birds in flight.

676.—*Shakudō*, *nanako*, *K.* inlaid with a quiver, *F.* with a similar quiver and a bow. xviii.

677.—*Shakudō*, *nanako*, inlaid with small figures in relief, street scene, with men and children, two *sarumawashi*, etc. xix.

678.—*Shakudō*, chased with geese swimming in an enclosed pond.

679.—*F.K.*, *shakudō*, *nanako*, minute figures, *K.* Chinese warriors, *F.* Chinese Emperor seated before a *Kōro*, attended by two ministers and a musician. late xviii.

680.—*F.K.*, *shakudō*, *nanako*, Ichirai Hoshi and the Ujigawa bridge. late xviii.

681.—*F.K.*, *shakudō*, *nanako*, *F.* Chinese in a houseboat, *K.* Kosekiko on the bridge. xix.

682.—*F.K.*, *shakudō*, *nanako*, *K.* Kosekiko, same as above, *F.* the Hassō tobi. xix.

683.—*F.K.*, *shakudō*, *nanako*, the crossing of the Ujigawa. xix.

684.—*F.K.*, *shakudō*, *nanako*, with gilt rim, *F.* Ushiwaka pursuing a Tengu, *K.* Yoshitsuné on horseback. xix.

685.—*F.K.*, *shakudō*, *nanako*, the Hassō tobi, waves gilt. xix.

686.—*F.K.*, *nigurome*, *nanako*, the Hassō tobi. xix.

687.—*Shakudō*, *nanako*, Yoshitsuné in flight, and warriors seated on the edge of a stream. xix.

688.—*Shakudō*, inlaid in relief, with Choryo and Kosekiko.

KOGAI.

689.—*Kōgai*, *shakudō*, chased in a sunk panel on *nanako* ground, with a small pine (*komatsu*), and two branches of bamboo; the pine roots and buds silver.

690.—*Kōgai*, chased in low relief on *nanako* ground, with seven chess men, their names inlaid in gold *hirazōgan*. xviii.

691.—*Kōgai*, *shakudō*, inlaid with a plate (now loose), worked in repoussé and chased on the face with a branch of chrysanthemum, and a *tanzaku*, upon which is engraved a poem. xix.

J. C. HAWKSHAW COLLECTION.

692.—*Kōgai*, split, *shakudō*, chased in low relief with five *paulownia* badges gilt (five and three blossoms) on *nanako* ground. xix.

693.—*Kōgai*, *shakudō*, *nanako* ground, chased and inlaid in high relief with a branch of persimmon, with flowers and fruit, and gold dots on each leaf. xix.

694.—*Kōgai*, *shakudō* gilt, with *nanako* cartouche in reserve, chased in relief and inlaid with a spotted horse, a conventional stream, asters and gentian. xix.

695.—*Kōgai*, *shakudō*, *nanako* ground, decorated in relief with seven prancing horses, partly inlaid silver and gold.

696.—*Kōgai*, *shakudō*, chased in high relief with a low pine, a *nanako* ground, traces of old gilding, style of Joshin, probably an old copy.

697.—*Kōgai*, *niguiromé*, chased in relief with a floral design, in scrolls, on *nanako* ground. Shiiremono.

698.—*Kōgai*, split, *niguiromé*, the head gilt, with plum tree and fence in relief (gilt). Shiiremono.

699.—*Menuki*, pair, a poet playing the *koto*, and Komachi writing a poem; *niguiromé* gilt and with pattern of dresses inlaid gold. xviii.

700.—Pair of *menuki*, *niguiromé*, part silvered and gilt, each a boat with a warrior (Yoshitsuné at Dan no Ura).

THE HIKONEBORI AND SOTEN SCHOOL.

The founder of this school was Kitagawa Soten, also called Shuten, who perhaps used the name Soheishi Soten as well, although this may be the name of his son; there is much doubt as to whether the name Shuten was not also that of another artist. Whatever the true origin of the signature Soheishi Soten may be, the fact remains that Goshu in Hikone was the place of abode of the early Soten.

The subjects are chiefly Chinese and Japanese war scenes, or legendary characters; no school has given us such an extensive selection of subjects, often greatly puzzling as the books from which they were taken are rarely at hand.

I have attempted to gather and sift the information available relating to that school, but

J. C. HAWKSHAW COLLECTION.

the subject is yet a very tangled one. Much has been said and written against the Soten school, yet its productions were so much in demand that wholesale manufacture of "Soten" shiiremono took place in the province of Aizu early in the Nineteenth Century; at the same time fine pieces were made then during the Eighteenth Century, three score years after the death of the first Soten, whose signature they often bear.

The Hikoné school was continued by the Nomura, amongst whom Kanenori and Yumieishi Soken must be mentioned. Moreover there was at least one Shoami master in Hikoné whose favourite design was Shoki riding upon a tiger over a bridge.

The so-called Goto-Soten are Shiiremono made of *niguiromé* with coarse *nanako* ground, and figures or flower casts, cock on drum, etc., in high relief with poor gold inlay.

There is some confusion even in Japanese books as to the expression Hiragiya tsuba applied to some of the Soten schools, especially to small, rounded tsuba; it has been suggested that it was the name of a Sixteenth Century artist precursor of Soten, and also that it was the name of a wholesale dealer in Aizu in the Eighteenth Century.

I have come across several tsuba signed Soten mentioning his age, but *dated* pieces do not seem to have been described and as yet I have seen none. The Hikoné school has been probably the most misrepresented and most abused of all by European writers; it is worthy of a vindication and I may perhaps be allowed to ask my readers to communicate to me any information that might help in working out a monograph of the Hikonébori.

701.—*Iron*, circular, with gilt rim, the whole surface inlaid on both sides with scenes from the Heike wars, three warriors on the sea, or perhaps, on the waves of the river Uji; on the ground Genji warriors with the white banner, on the other side, warriors on a marshy shore; solid web inlaid with gourd creeper and small bamboo. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. early xviii.

702.—*Iron*, circular, chased with rocks and waves in low relief, dotted with silver, decorated on the obverse with a flight of numerous cranes, in silver, gold and *shakudō*; on the reverse, a flight of *chidori* on a similar background. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. xviii.

703.—*Iron*, circular, lenticular, solid web, chased in low relief with the bamboo grove, and in higher relief with the seven sages, their dresses picked up with patterns in gold, the faces copper, silver, *shakudō*; on the other side, sages and attendants, playing Go, or reading books, both *riōhitsu* plugged in *shakudō* with *ishimé* surface. Signed: Soheishi Niudō Soten of Hikoné, Goshu. late xviii.

704.—*Iron*, circular, with *shakudō* rim, lenticular, chased in high relief with various Chinese sages: Rinnasei and Koshohai only being capable of identification, pine, plum, and bamboo, rocky landscape with a lake, etc.; style of the first Soten. late xvii. or early xviii.

J. C. HAWKSHAW COLLECTION.

705.—*Iron*, circular, gilt rim. A scene during the Gempei war. On either side of a winding stream, treated with conventional waves in *kebori*, warriors in *shakudō*, copper gold, etc., in high relief; the ground decorated with an inlay of *asagao* leaves and tendrils in gold, partly entwined around a pine tree. On the reverse, continuation of the scene, with a plum tree in background. Signed: Kitagawa Soshu (Munehide) of Hikoné, Gōshu, with Kakihan. xviii.

706.—*Iron*, carp, in the round, with a saw-like back fin, and water weed, the eyes inlaid gold, a gold dot on each scale. Signed: Kitagawa Soshu of Hikoné, Gōshu. probably late xvii.

707.—*Iron*, *mokko* shape, *marubori zōgan*. with gilt rim. A Chinese official standing on a rocky ledge under a pine tree, in the distance a house over which hang the flowering boughs of a peach tree, a boy standing at the door, a man seated inside, looking out. Signed: Soheishi Niudō Soten of Hikoné, Gōshu, in big characters. xviii.

708.—*Iron*, circular, chased in *marubori zōgan* with the story of Kioyu and Sofu. In the background, a house behind a hill, both overlaid with gold, the ox spotted with gold, as also the rock on which Kioyu washes his ear, the whole ground overlaid with creepers and a few bamboos, in gold of two colours: Sofu's dress inlaid with two patterns, one of which is the *paulownia* badge. xviii.

709.—*Iron*, *mokko* shape with large lobes; small tsuba, the rim and edge inlaid with *karakusa*. In the foreground, two cranes (one silver, the other gold *nunomé*) amongst *sagittaria* in a river, in the background hills inlaid with wire *nunomé* above clouds. Signed: Niudō Soten, of Hikoné. early xix.

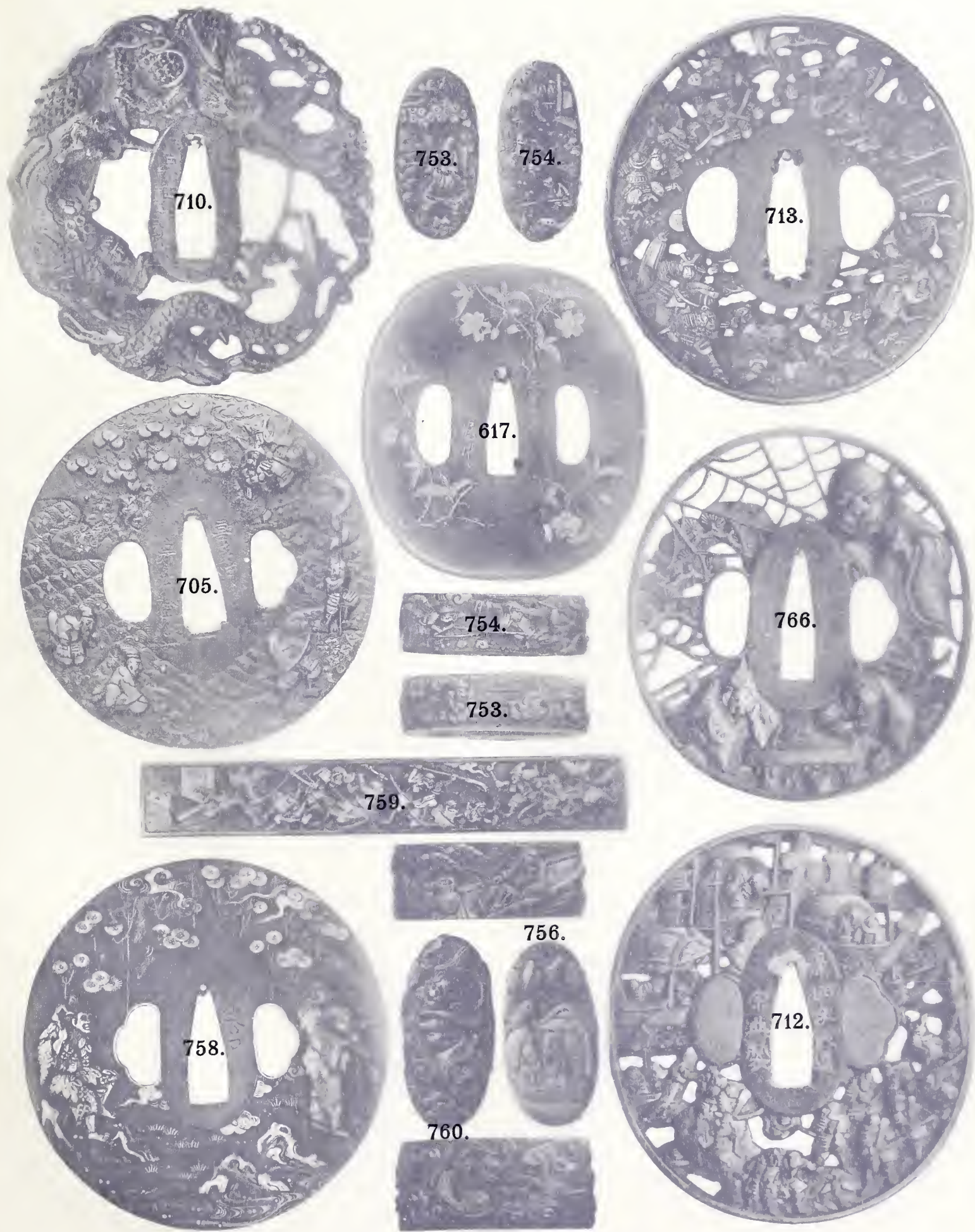
710.—*Iron*, perforated and inlaid, *Hikonébori* style. Pair of tsuba almost equal. A dragon, boldly modelled and chased in high relief coiled around the trunk of an old plum tree in bloom; the horns and wings of the dragon inlaid gold. Signed: Soheishi Niudō Soten, carefully chased this at Hikoné, in Goshu; on the other, a *karashishi* jumping downwards towards the stream issuing from a waterfall. Signed: Soheishi Niudō Soten of the Kitagawa family, at Hikoné, Gōshu, made this carefully at the age of 64. probably end of the xvii.

711.—*Iron*, *Hikonébori*, a pair. The storming of a castle during the Korean War; both signed in gold inlay Soheishi Niudō Soten of Hikoné, Gōshu. xviii.

712.—*Iron*, *Hikonébori*, a pair, with gilt rim, chased to imitate a strip of rush curtain. The embarkment of the Shōgun's troops for the Korean War, the barges bearing the banners of the Shogun (*paulownia* crest) of Kato Kiyomasa (circular crest, *Kato* banner, *O Renge Kio* banner), the *Yotsume bishi*, the *Hon* crest of Honda, etc. On the small tsuba, the Taikō himself is seen seated beneath his gourd banner; both signed in gold: Soheishi Niudō Soten of Hikoné, Gōshu.

late xvii. or early xviii.

713.—*Shakudō*, a pair, *Hikonébori*, gilt rim imitating rush matting; a battle, probably that of Shijō Nawate. Engraved signature: Soheishi Niudō Soten of Hikoné, Gōshu. xix.



705.—Iron, circular, gilt rim. A scene during the Gempei war. On either side of a winding stream, treated with conventionalized spiral patterns, warriors in *shakudō*, copper gold, etc. in high relief; the ground decorated with gold, paulownia leaves and tendrils in gold, paulownia leaves around a pine tree. On the lower part of the scene, with a plum tree in the foreground. Signed: Kitagawa Soshu of Hikoné, Gōshu, with Kakihan.

706.—Iron, very, in the round, with a saw-like back fin, and water weed, the eyes inlaid gold, a gold dot on each side. Signed: Kitagawa Soshu of Hikoné, Gōshu. probably late xvii.

707.—Iron, small, round, mokko shape, with gilt rim. A Chinese official standing on a rocky ledge under a pine tree, in the distance a house over which hang the flowering boughs of a peach tree, a boy standing at the door, a man seated inside, looking out. Signed: Soheishi Niudō Soten of Hikoné, Gōshu, in big characters.

708.—Iron, circular, chased in *marubori zōgan* with the story of Kioyu and Sofu. In the background a house behind a hill, both overlaid with gold, the ox spotted with gold, as also the rock on which Kioyu washes his ear, the whole ground overlaid with creepers and a few bamboos, in gold of two colours; Sofu's dress inlaid with two patterns, one of which is the paulownia badge.

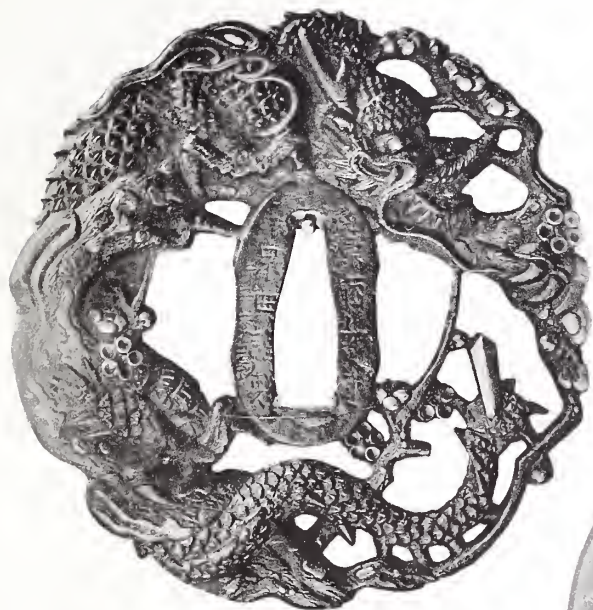
709.—Iron, mokko shape with large lobes; small tsuba, the rim and edge inlaid with *karakusa*. In the background, two cranes (one silver, the other gold *nunomé*) amongst *sagittaria* in a river, in the background hills inlaid with wire *nunomé* above clouds. Signed: Niudō Soten, of Hikoné.

710.—Iron, perforated and inlaid, *Hikonébori* style. Pair of tsuba almost equal. A dragon, boldly modelled and chased in high relief coiled around the trunk of an old plum tree in bloom; the horns and wings of the dragon inlaid gold. Signed: Soheishi Niudō Soten, carefully chased this at Hikoné, in Goshu; on the other, a *karashishi* jumping downwards towards the stream issuing from a waterfall. Signed: Soheishi Niudō Soten of the Kitagawa family, at Hikoné, Gōshu, made very carefully at the age of 64.

711.—Iron, *Hikonébori*, a pair. The storming of a castle during the Korean War; both signed in gold inlay Soheishi Niudō Soten of Hikoné, Gōshu.

712.—Iron, *Hikonébori*, a pair, with gilt rim chased to imitate a strip of rush curtain. The background of the Shōgun's troops for the Korean War, the barges bearing the banners of the Shōgun (paulownia crest) of Kato Kiyomasa (circular crest, Kato banner, O Renge Kio banner), the Yamanote crest, the Hon crest of Honda, etc. On the small tsuba, the Taikō himself is seen seated behind his gourd banner; both signed in gold: Soheishi Niudō Soten of Hikoné, Gōshu.

713.—*Shakudō*, a pair, *Hikonébori*, gilt rim imitating rush matting; a banner, probably that of Shijō Nawate. Engraved signature: Soheishi Niudō Soten of Hikoné, Gōshu.



J. C. HAWKSHAW COLLECTION.

714.—*Iron, Hikonébori*, a pair, with *shakudō* rim; same subject as 711 from the same design, but with slight variations in the detail and treatment. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. xviii.

715 and 716.—*Iron*, a pair of *tsuba* in *marubori zōgan*. Sasaki Takatsuna and Kajiwara Kagesuyé at Ujigawa on the large one; on the other, Ushiwaka and Benkei on the Gojō bridge. xix.

717.—*Iron, Hikonébori*, episode of the first Korean War, the Empress Jingo and her troops crossing a bridge leading to a Korean palace. Blade hole short and very wide in centre. Signed: Soheishi Niudō Soten. xviii.

718.—*Iron, Hikonébori*, episode of one of the Korean Wars. Unsigned, blade hole similar to 717. xviii.

719.—*Iron*, a pair, *Hikonébori*, rim cross-hatched and rubbed with gold. On the large one, the *Hassō tobi*; Yoshitsuné jumping the boats; on the small one, Nasu no Yoichi, shooting at the fan on the Taira boat, battle of Dan no Ura; on both, warriors fighting in the foreground, background cut very thin in silhouette of trees and a mountain; waves undercut, minute detail. xix.

720.—*Iron, Hikonébori*, unperforated small *tsuba* the crossing of the Ujigawa by Kagesuyé and Takatsuna, followed by eight other men; rocks and men in high relief, the *seppa dai* engraved with accolades on both sides. Signed: Soheishi Niudō Soten. xviii.

721.—*Iron. Hikonébori*, the capture of the castle of Ichinotani, escape of the Taira. Signed in small characters: Soheishi Niudō Soten of Hikoné, Gōshu. late xviii.

722.—*Iron, Hikonébori*, war scene, a pair. xix.

723.—*Iron*, large circular, chased in *marubori* with Kajiwara Kagesuyé, sword in hand, a plum branch in his quiver, his helmet on the ground, standing at the door of a castle ready to fight a warrior armed with a halberd; faces and hands *shakudō*. late xviii.

724.—*Iron*, circular, solid web, inlaid in high relief with autumn herbs and flowers, above which fly amongst black clouds two nightingales and some small birds. Signed: Soten of Hikoné, but on the Hikoné characters are incised the signature Norishigé. xviii.

725.—*Iron, Hikonébori*, Rinnasei under a plum tree, his boy attendant feeding a crane. Signed: Soheishi Niudō Soten. xviii.

726.—*Iron*, pierced with a pine tree and a small bamboo, in the round, at the foot of which Kwakkio finds the gold kettle (*Kwakkio no Kamahori*) *marubori zōgan*. xix.

727.—*Iron, Hikonébori*, the hunt near Fuji; Yoritomo under his umbrella. late xviii.

728.—*Iron*, circular, *hikonebori*, with brass rim gilt. The episode of Kumagai and Atsumori. Signed: Soheishi Niudō Soten of Hikoné, Gōshu.

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- 729.—*Iron, Hikonébori*, the crossing of the Ujigawa. Signed : Soheishi Niudō Soten of Hikoné Gōshu. xviii.
- 730.—*Iron, Hikonébori*, war scene. Signed : Soten. xix.
- 731.—*Iron, Hikonébori*, episode of the Korean War. Signed : Soheishi Soten, in running hand. xix.
- 732.—*Iron, Hikonébori*, the Emperor Komei, with Kwanyu and Chohi, boy attendant seated. xix.
- 733.—*Iron, Hikonébori*, variant of 732. xix.
- 734.—*Iron, Hikonébori*, four Chinese sages under a pine tree. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.
- 735.—*Iron, Hikonébori*, the escape of Yoritomo (seen in a small hollow of a tree at the back). Signed : Soheishi Niudō Soten. xix.
- 736.—*Iron, Hikonébori*, battle scene, Taiko Hideyoshi on horseback, with the gourd standard, urges his men forward. late xviii. or early xix.
- 737.—*Iron, Hikonébori*, the Tomoye Gozen using an uprooted tree as a weapon. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.
- 738.—*Iron, Hikonébori*, the Gods in the Takarabuné. xix.
- 739.—*Iron*, circular, the Shichi Fukujin in the Takarabuné. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.
- 740.—*Iron, Hikonébori*, three Sennins ; Roko on the *minogame*, Kinko on the carp, Oshikio playing the *Sho* on a crane. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.
- 741.—*Iron, Hikonébori*, circular, Yoshitsuné's troops descending the cliff above Ichinotani. Signed : Soheishi Niudō of Hikoné, Gōshu. xix.
- 742.—*Iron, Hikonébori*, with brass rim, almost circular, the seven sages in the bamboo grove. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.
- 743.—*Iron, Hikonébori*, scantily perforated, the Emperor Komei standing near an incense burner. xix.
- 744.—*Iron, Hikonébori*, unperforated, Ushiwaka and the Tengu, the influence of the Choshū School is shown in the modelling of the landscape. xix.
- 745.—*Iron, mokko shape, Hikonébori*, the story of Sofu and Kioyu. This appears to be a casting in malleable iron, but slightly tooled, and unfinished. Signed : Soheishi Niudō Soten, of Hikoné, Gōshu. xix.

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746.—*Iron*, almost circular. The Seven Sages of the Bamboo Grove, *marubori zōgan*. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.

747.—*Iron*, *Hikonébori*, two Manzai under a *shimenawa* on New Year's Day, dresses inlaid gold, one with the pattern *tsuchigumo*, *kadomatsu* and *shimenawa* gilt in *nunomé*. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.

748.—*Shakudō*, chased and inlaid, war scene on a bridge. Signed : Soheishi Niudō Soten of Hikoné, Gōshu. xix.

749.—*Shakudō*, five oxen, in *marubori* amongst rocks, the patches of colour on the skin inlaid gold or silver. Signed : Soheishi Niudō Soten of Hikoné, Gōshū. xix.

750.—*Shakudō*, *hikonebori*, a pair, the Seven Sages in the bamboo grove. xix.

751.—*Shakudō*, with gilt rim, chrysanthemum and lespedeza in imitation of Gōto work. Signed : Soheishi Niudō Soten of Hikoné, Gōshu.

752.—*Niguromé*, with brass rim, *nanako* ground, chased in high relief with Takenouchi receiving the *Tama* from the dragon king. Signed : Soheishi Niudō Soten (*shiiremono* !). xix.

753.—*F.K.*, *shakudō*, chased in relief, part *nanako* ground, part waves, part rocky ground, with a Chinese scene, overlay of gold and silver on dresses. Signed : Soheishi Niudō Soten. late xviii. or beginning xix.

754.—*F.K.*, *shakudō*, same style as 753, rice cultivation. Signed : Soheishi Niudō Soten.

755.—*F.K.*, *shakudō*, the Seven Sages in the bamboo grove. Signed : Soheishi Nuidō Soten (later style than 754). xix.

756.—*F.K.*, *copper*, large treatment, with figures in high relief, partly gilt and large silver faces. *K.* Chinese Emperor and attendant in a boat ; *F.* Taikobo in a boat fishing. Signed : Soheishi Niudō Soten.

757.—*Niguromé*, Takenouchi and the Empress Jingo, in high relief, gilt, on *shakudō* ground. Signed : Soheishi Niudō Soten (*shiiremono* !). xix.

758.—*Shakudō*, *nanako* ground, large circular *tsuba*, with gold rim, inlaid in high relief, in various metals, in the style of the later Soten School. On one side, the Sennin Koshōhei changing stones into goats ; on the other, the Sennins Gama and Tekkai. Signed : Kanyeishi Nomura Kanenori, of Hikoné, Gōshu (lived circa 1730).

759.—*K.*, *shakudō*, *nanako* ground, inlaid in relief with a number of small figures in a nocturnal battle. Signed : Nomura Kanenori. early xviii.

760.—*F.K.* *shakudō*, large pieces in high relief, the god of winds in *kashira*, and the thunder god in *fuchi* ; bold work with inlay of gold on details ; faces and bodies silver and copper respectively. Signed : Kanyeishi Nomura Kanenori ; inscribed : Military fortune everlasting, dated Enkyō 2= 1745.

J. C. HAWKSHAW COLLECTION.

761.—*Iron*, circular, solid web, inlaid in high relief with the story of Kioyu and Sofu. On the back, one Sennin under a willow and another fishing in a boat. Signed: Yumeishi Nomura Soken of Hikoné, Gōshu. xviii.

762.—*Shakudō*, two Manzai dancers on New Year's Day; *kadomatsu* and *shimenawa* in background, all in *marubori zōgan*. xix.

763.—*Iron*, chased in relief and inlaid. The story of Kamatari and the Muge Hōjiu gem. The usual episode of Kamatari in the boat, the woman in the sea, holding a dirk in the right hand, and the gem in the other, the dragon king issuing from his palace. Waves in low relief *kebori*, faces copper and silver, the woman silver with *shakudō* hair; influence of Soten school. late xviii.

764.—*Iron*, large, *mokko* shape, decorated in high relief with two sages, a boy attendant, and a tiger, in a bamboo growing rockery; at the back, waterfall. The faces and hands inlaid silver and copper, the dresses inlaid with rosaces and patterns copper gilt. Signed: Naotomo (Chokuji) with *Kakihan*. Influence of the Yanagawa and Hikoné schools. xviii.

765.—*Iron*, pierced and inlaid, *Hikonébori* style. The Empress Jingo Kōgō, attended by Takenouchi no Sukuné fishes, as a means of obtaining an omen, before undertaking her invasion of Corea. early xix.

766.—*Iron*, perforated and inlaid. On a verandah, Watanabé no Tsuna and another of Yorimitsu's retainers have fallen asleep after a game of Go; in the background, on a huge spider's web cut à jour, appears in high relief, a *bakemono* carrying a *kanabō* (iron club); it is the spider devil which Watanabé was to slay later on. Unsigned piece in Hikoné style. Pair with a piece in the Collection of Chas. P. Peak, Esq.; see Legend in Japanese Art, s. v. Watanabé. xviii.

767.—*Iron*, *Hikonébori*, Narihira, and a retinue of four, passing through a pine forest, admiring Fuji in the distance. xix.

768.—*Iron*, almost circular, chased in *Hikonébori*, with the story of Kumagai and Atsumori; small figures in full armour, boat, small pine tree, imbricated waves, details of armour with slight gold dots, swords silver and copper. late xviii.

769.—*Iron*, chased in openwork with a bamboo grove, the trees in double and treble rows chased in the round. xviii.

770.—*Iron*, square with corners brought in, chased in openwork in the round with five Chinese sages in a bamboo grove. xviii.-xix.

771.—*Iron*, circular rim enclosing a *torii* in the round, with gilt cross-bar, a monkey perched on the top beam, two standing by the uprights and two underneath. *Hikonébori*. Osaka work. early xix.

772.—*F.K.*, *shakudō*, *ishimé*, inlaid and chased in relief; *K.* with the three heros of Shuh, and *F.* with a deer under pines. Gotō-Soten, xix.

773.—*F.*, *shakudō*, *nanako*, inlaid in high relief with shojos, copper *shakudō*, gold; Gotō-Soten. xix.

SCHOOL OF THE HIGO PROVINCE.

The history of the sword furniture of this province has been written some years ago by Colonel Nagaya Shigena. An English translation which I have prepared has not been printed, but a German adaptation was published some years ago by Herr Gustav Jacoby.

Metal workers of Higo were retainers of the Hosokawa family, hence the finest specimen of their work remains in the hands of the Hosokawa Princes, and their descendants, amongst whom Viscount Nagaoka Moriyoshi, who has given Western collectors a unique opportunity of inspecting at the Japan-British Exhibition of 1910 a series of sixteen tsubas by well-known masters, besides a pair of swords mounted by Kamiyoshi Rakujiu, lent by Marquis Hosokawa.

The earliest Higo workers were Hirata Hikoza and Nishigaki Kanshiro who worked for Prince Hosokawa Sansai Tadaoki, at the end of the Sixteenth Century.

The most important school, however, is that of the Hayashi family, whose third representative, Matashichi, 1608-1691, initiated the Kasuga school; his work is of exquisite quality, inlay and colour, his wire inlay is of pure gold set in dove-tailed grooves and extremely brilliant.

The other chief schools are those of the Hirata, Nishigaki, Shimizu and Kamiyoshi families all of whom worked chiefly in Iron. But the Shimizu master, Jingo or Yatsuhiro, adopted a different style, his eagle holding a monkey, and other designs in brass inlay in high relief are well known. Besides these families there were nearly a score of independent or semi-independent workers, such as the "Tsuboi Isshoko."

Prince Hosokawa Tadaoki had himself wielded the hammer and chisel in the Seventeenth Century with remarkable results, although it was for him an amateurish recreation, and the productions of his workshop which were presented to retainers are very scarce; they have received high praise from Japanese connoisseurs.

774.—*Iron*, circular, with open conventional design, the rim chiselled internally, bevelled on both sides with the chisel marks left. School of Kasuga, early xviii.

775.—*Iron*, ten lobes enclosing an equal number of circular crests, alternately the cherry flower and *kuyō sakura* of nine circles, in *nunomé* of gold wire surrounded with scrolls of double *karakusa*, in the style of the Kasuga school. Signed: Harumitsu of Higo. xix.

J. C. HAWKSHAW COLLECTION.

776.—Three orchids, flowers (*ran*) conventionalized, with the petals towards the centre, to a six lobed outline, with *kebori* finish of one line in the middle of each petal. Signed: Kamiyoshi. xix.

776A.—Same as above but not signed. xix.

777.—*Iron*, rounded oblong shape, inlaid in gold *nunomé* with *paulownia* crests, surrounded by a border of interlaced gold wire, and a rim inlay in *rinzu* and geometrical patterns. late xviii.

778.—*Sentoku*, inlaid in gold *nunomé*, with a border of *kiku*, and in the centre on both sides, with a stylised design of a flower with six petals.

779.—*Iron*, thin, circular, with narrow raised rim, the web engraved with rain lines, perforated with two reaping hooks in negative silhouette, and inlaid with gold and silver wire *nunomé* with closed, irregular outlines reminiscent of gourd flowers. Hirata xviii.

780.—*Sentoku*, cruciform tsuba with peculiarly shaped *riōhitsu*, inlaid with Higo badge of nine circles, and *karakusa* in gold *nunomé*. Hirata style, xviii.

781.—*Iron*, chrysanthemoïd outline of sixteen petals, with radiating divisions engraved on the faces; chased with three small crabs and inlaid with eight more in brass, slight touches of gold *nunomé*, big hat-shaped *riōhitsu* plugged with ribbed *shakudō* plates. Hirata school.

782.—*Iron*, rounded oblong, the web chased lenticularly to form an elliptic rim, with reserves of flowers, inlaid gold *nunomé*, (small flowers on the face, large ones in the back). Signed: Kumagai Yasutsugu of Higo. xix.

783.—*Iron*, *mokko* shape, cupped, the convex surface hammered with radiating *tsuchimé*, etched with two hazy dragons in low relief, rubbed all over with silver *nunomé* and the dragons inlaid with gold *nunomé*. Inside, chevrons and part of a *vajra* in gold *nunomé* with coarse cross-hatching, clouds in silver. Higo influence; Kumagai school, xix.

784.—*Copper*, the face inlaid with four segments in silver, leaving a curvilinear square in the centre, the segments engraved in concentric lines, the square inlaid in gold wire with a meandering thread design; at the back, a similar tangle of threads partly engraved, partly inlaid on a surface modelled like wax. style of the second Yatsushirō (Jingo), xviii.-xix.

785.—*Iron*, rounded oblong, almost *aori* shape, the surface bi-concave, hammered with radiating hollows, the remaining surface inlaid in *nunomé*, on coarse cross-hatching, yellow gold on the back, red gold on the face. slanting *udenuki ana*. Jingo school, xviii.

786.—*Iron*, chased with a groove to form a rim, the surface inlaid with a spider's web in gold wire *nunomé* with a small spider chased in the solid. Jingo school, xix.

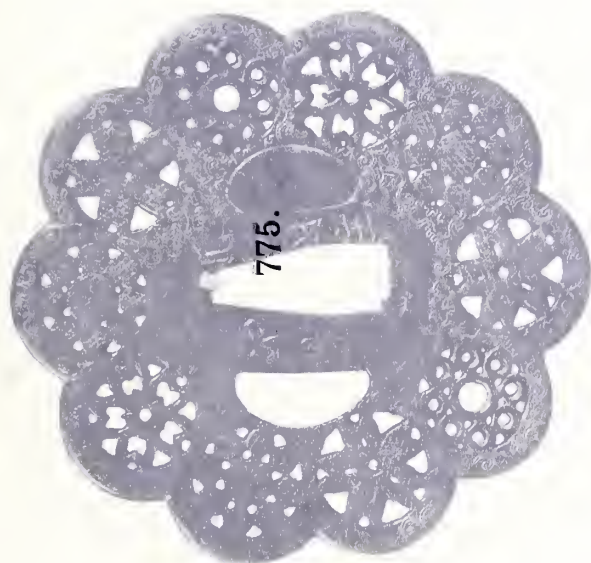
787.—*Iron*, rounded *aori* shape, with hammered *amida yasuri* ground, inlaid in high relief, in brass with an eagle carrying a small monkey in its talons over a pine branch. Jingo school.



787.



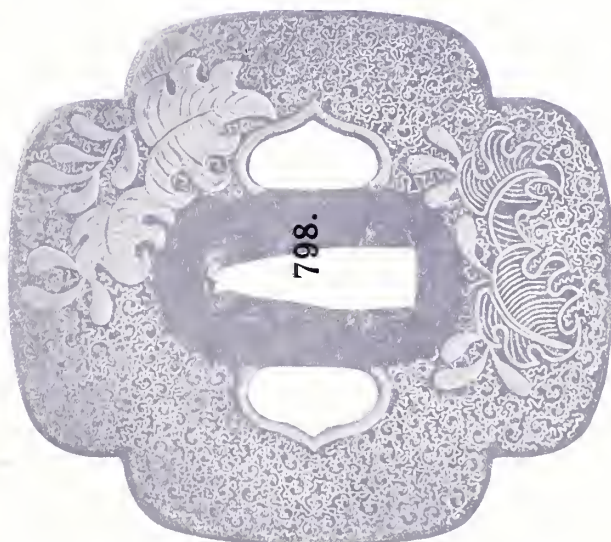
774.



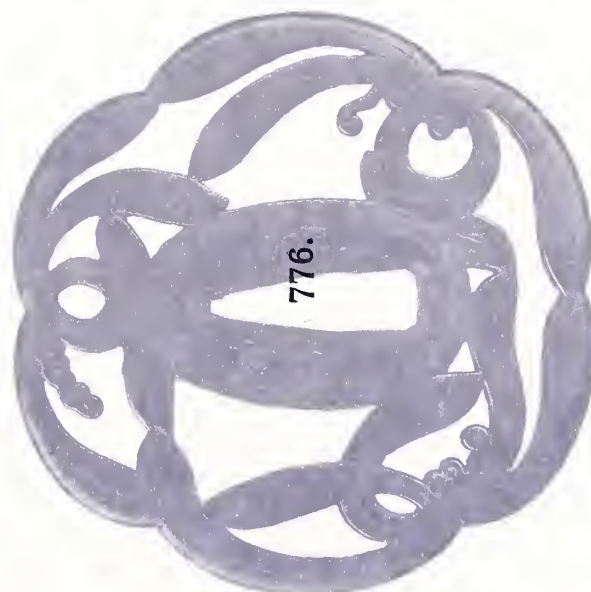
775.



804.



798.



776.



784.

776.—Three orchids, flowers (rare) connected together, with the petals towards the centre, to a six lobed outline, with *kebori* finish of line down the middle of each petal. Signed: Kamiyoshi. xix.

776A.—Same as above but not signed. xix.

777.—Iron, rounded oblong shape, with gold *nunomé* with *paulownia* crests, surrounded by a border of interlaced gold wire and in the body in *rinzu* and geometrical patterns. late xiii.

778.—*Sentoku*, inlaid in gold with a border of *kiku*, and in the centre on both sides, with a stylised design of a flower with six petals.

779.—Iron, thin, concave, with narrow raised rim, the web engraved with rain lines, perforated with two reaping birds in opposite directions, and inlaid with gold and silver wire *nunomé* with closed, irregular outlines of small flowers. Hirata xviii.

780.—*Sentoku*, rounded, with partially shaped *riōhutsu*, inlaid with Higo badge of nine circles and finished in gold *nunomé*. Hirata style, xviii.

781.—Iron, elongated outline of sixteen petals, with radiating divisions engraved on the faces; chased gold with small crabs and inlaid with eight more in brass, slight touches of gold *nunomé*, but notched with plugged with ribbed *tsukidō* plates. Hirata school.

782.—Iron, rounded shape, the web chased lenticularly to form an elliptic rim, with reserves of flowers, inlaid gold with small flowers on the face, large ones in the back). Signed: Kumagai Yasutane in brass. xix.

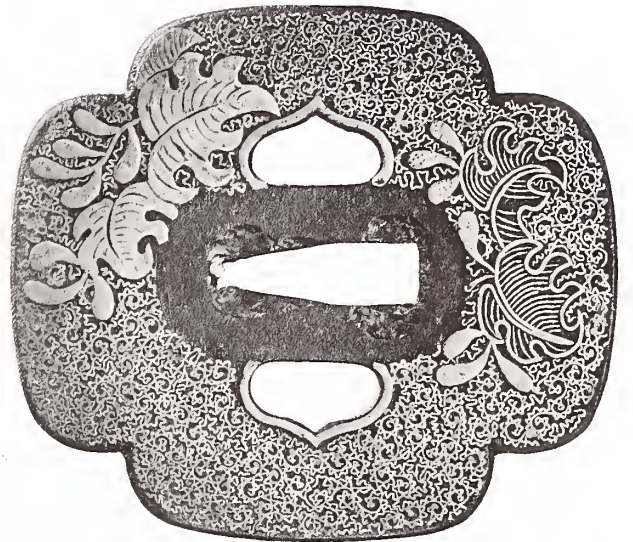
783.—Iron, with raised rim, the convex surface hammered with radiating *tsuchimé*, etched with two long dragons in low relief, rubbed all over with silver *nunomé* and the dragons inlaid with gold *nunomé*. Small chevrons and part of a *vajra* in gold *nunomé* with coarse cross-hatching, clouds in brass. Higo influence; Kumagai school, xix.

784.—Copper, the rim raised with four segments in silver, leaving a curvilinear square in the centre. the surface engraved in concentric lines, the square inlaid in gold wire with a meandering thread design; on the back a similar tangle of threads partly engraved, partly inlaid on a surface polished like brass. style of the second Yatsushirō (Jingo), xviii.-xix.

785.—Iron rounded oblong shape, the surface bi-concave, hammered with radiating hollows, the remaining surface covered in *nunomé*, on coarse cross-hatching, yellow gold on the back, red gold on the face, showing a small hole. Jingo school, xix.

786.—Iron, chased with a groove to form a rim, the surface inlaid with a spider's web in gold wire *nunomé* with a small spider raised on the solid. Jingo school, xix.

787.—Iron, rounded shape with hammered *amida yasuri* ground, inlaid in high relief in brass with an eagle carrying a small monkey in its talons over a pine branch. Jingo school.



J. C. HAWKSHAW COLLECTION.

788.—*Iron*, rounded oblong, with concentric groove forming a rim, inlaid in silver and gold wire *nunomé*, with a bell on one side, the top of a *Torii* and some cherry petals on the other.

Jingo school, xix.

789.—*Karakané*, rounded square, much worn wood surface, with lumps and hollows showing the layers of the wood, out of a hole comes a spider, inlaid in the round, in *shakudō*.

Style of the Jingo school, xix.

790.—*Iron*, a flattened flower (? peony), speckled with dew drops and over which two small insects are, inlaid in silver and brass; petals chased in low relief over the edge. *Udenuki ana*, large *riōhitsu*.

Jingo, late xviii.

791.—*Iron*, rounded oblong shape, with two concentric grooves on each face, irregularly hammered, and a few hammer marks here and there, inlaid with dew drops and two insects.

Jingo school, late xviii.

792.—*Iron*, rounded square, a piece of some old weather-worn wood, over which crawls a small spider (*shakudō*).

Influence of the Jingo school, xix.

793.—*Iron*, *mokko* shape, pitted surface, with concentric border of silver *nunomé*, decorated with plum blossom, chased in relief and gilt.

xix.

794.—*Iron*, rounded square with elliptical rim, inside which the web is chased to a lenticular section, with a curvilinear lozenge in reserve. The rim inlaid with a key pattern and the field with concentric lines, both in true inlay of silver wire. The centre decorated with four *karakusa*, silver *nunomé* on one side; and six double *karakusa* gold *nunomé* on the other.

xix.

795.—*Iron*, rounded oblong with large *riōhitsu*, inlaid all over with a series of *paulownia* crests in silver *nunomé*, the edge also silvered.

xviii.

796.—*Iron*, thin, with large *riōhitsu*, the edge inlaid in gold *nunomé* with a border of *chevrons* in zigzag, the reserve above and below the *seppa dai* inlaid in the same manner with double *karakusa*.

xix.

797.—*Iron*, large, rounded square, the whole surface covered with a vermiculate design of frond like growth in gold wire *nunomé*, overlaid with six peony flowers in flat *nunomé* and *kebori*.

Higo influence.

798.—*Iron*, *mokko* shape; same background as above in *nunomé*, but further decorated with two orchids in thickly laid *nunomé*, gilt and finished in *kebori*, and two similar plants treated in wire inlay.

799.—*Iron*, rounded oblong, chased in low relief with a *paulownia* inflorescence, the long racemes of which curl over the edge from one side to the other, and back. Slight *nunomé* on the leaves and flowers.

early xix.

J. C. HAWKSHAW COLLECTION.

800.—*Iron*, an old pine tree twisted on itself, without any leaves, small *kuzubishi* inlaid all over. The top of the *seppa dai* shaped as a *paulownia* crest, with *kebori* finish (five small square punchmarks at the base of the blade hole). xix.

801.—*Iron*, five lobed, with raised rim, circular inside, and inlaid with trefoils and quatrefoils of silver and light gold wire (*nunomé*), the web ribbed all over. xix.

802.—*Iron*, rounded oblong, with raised rim, bevelled inwards, inlaid in gold *nunomé* with *kuyō sakura*, cherry flowers, and *karakusa* in gold of two colours. xix.

803.—*Iron*, flat with sixteen lobes, decorated in *itozukashi* with cherry flowers and small concentric arcs of circle; in the style of Kasuga Tohachi. xix.

804.—*Umabari*, small, inlaid with a plum tree in flower. xviii.

805.—*K.*, *iron*, with *kojiri* and mouthpiece, inlaid with three *kiri* crests amongst double *karakusa* scrolls, back half gilt. xix.

FUCHI-KASHIKA.

806.—*Iron*, chased, etched and inlaid *nunomé*, gold dragon on silver waves.
Higo or Kumagai, xix.

807.—*Iron*, *kashira* with “*mountain pass*” and *fuchi* in the form of a jar neck, both inlaid with silver *sakura* flowers. late xviii.

808.—*Iron*, inlaid with net pattern in gold, and *sakura* with separated petals, silver.

809.—*Iron*, inlaid in gold *nunomé* with a filled *shippō* pattern, *fuchi* jar neck style. xviii.

810.—*Shibuichi*, chased in relief and inlaid; Takenouchi holding Ojin, and pine tree on *fuchi*.

811.—*Copper*, *Higo* style with *ishimé* surface, inlaid; *K.* with a poppy run to seed; *F.* with a *shakujō* and reeds. early xix.

812.—*Iron*, the *fuchi* in jar neck style, both pieces inlaid with a spider web, gilt.

813.—*Iron*, the *kashira* depressed in centre, the *fuchi* gutter shaped, both inlaid with double *karakusa* and animals, butterfly, fish, *hōwō*. xix.

813A.—*Iron*, small circular holes to *kashira*, jar neck *fuchi*, both inlaid with *paulownia* in silver. xix.

THE KINAI SCHOOL.

The Kinai masters lived in the province of Echizen from the Seventeenth to the Nineteenth Century. The first, who died in 1680, belonged to the Ishikawa family; somehow the family name became Takahashi with the second Kinai who died nineteen years later, according to some researches made in Echizen for Captain Brinkley who says that the family was a branch of the Miochin. The Japanese book *Kinko Tanki* says that the first Kinai worked exclusively in finely forged iron, his dragon faces the left and is encircled by a ring; the second Kinai worked for the Daimyo of Echizen, his work has a reddish colour, the patina of which cannot be restored when once lost; these tsuba were made for presentation and are called Kenjo Kinai; he modelled dragons, horses and weeds in the round.

A number of generations succeeded these two masters with unequal skill or success. All signed Kinai, some with the inner stroke of the character 内 projecting outwards on the left, some with it short, five or six different styles of writing have been discriminated, moreover one Kinai signed 紀 内 instead of the usual 記 内; there are also a Kinai Gōmbei, a Yoshitsugu, and a well-known master famous for his fine chasing called Echizen Kogitsuné.

The Kinai tsuba are nearly always covered with the black magnetic oxide of iron, and but rarely inlaid with gold, although needless to say this latter decoration is plentifully found on imitations of Kinai work.

814.—*Iron*, circular, with two large *namako* shaped openings each containing a small crab in the round. Boar's eye holes above and below *seppa dai*, lined with gilt copper. Signed: Kinai of Echizen (*nai* with short stroke). xviii.

815.—*Iron*, circular rim enclosing eight shells, chased in the round as a border between the outer rim and a concentric circle tangent to the outside of the *riohitsu*, held to the *seppa dai* by four *tama* in the round and inlaid with *karakusu* in gold *nunomé*. Signed: Kinai of Echizen (*nai* with short stroke). xviii.

816.—*Iron*, circular rim enclosing a dragon chased in open work, the head to the outside, the feeler closing a small *kōgai* hole; gold *nunomé* on horns, flames, eyebrows and tail, silver *nunomé* on teeth. Signed on the back: Kinai of Echizen (*nai* with short stroke). xviii.

817.—*Iron*, small, circular rim enclosing a dragon and clouds in openwork in the round. Signed on the face: Kinai of Echizen (*nai* with short stroke). xviii.

818.—*Iron*, circular, a head of millet, showing three ears of grain between a mass of leaves, chased in the round. Signed on the back: Kinai (with short stroke *nai*) of Echizen. xviii.

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819.—*Iron*, circular, rim enclosing a water wheel (hub above *seppa dai*, seven widely unequal arms!); above a breaking wave (*kebori* surface modelling). Signed on the face: Kinai (short stroke *nai*).

820.—*Iron*, two stems of *aoi*, each with a leaf branching off; the leaves placed above and below *seppa dai* with points towards the centre, the inside chased in palmettes in relief. Signed: Kinai of Echizen.

821.—*Iron*, circular, thick heavy guard chased in high relief with a dragon on the face, the tail of which seems to pass through the *kōgai* hole and is chased on the back. Signed on the back: Kinai of Echizen. xviii.

822.—*Iron*, heavy, with circular ring enclosing a *hatoi* shell, the upper surface chased in the round, with parasitic serpulæ and limpet shells attached; the underside being the body of the mollusc. Signed on the back: Kinai of Echizen. xviii.

823.—*Iron*, five *nakago* (sword tangs) engraved with the names of ancient makers and some old dates, arranged within a narrow circular rim. Signed: Kinai of Echizen. xix.

824.—*Iron*, circular rim, bevelled inside, enclosing three stylised geese, *Musubi Karihagané*, in the round. Signed: Kinai of Echizen. xviii.

825.—*Iron*, thick, a dragon coiled on itself, coarsely modelled in the round, the scales punched. Signed: Kinai of Echizen. xviii.-xix.

826.—*Iron*, rimless, a dragon coiled in C shape, open at the side; gilt in *nunomé* all over except on scales. Signed on the back: Kinai of Echizen (short stroke *nai*). late xviii.

827.—*Iron*, a *nasubi* fruit, the stalk forming a small ring at the top, the sepals chased in the round. Signed: Kinai of Echizen.

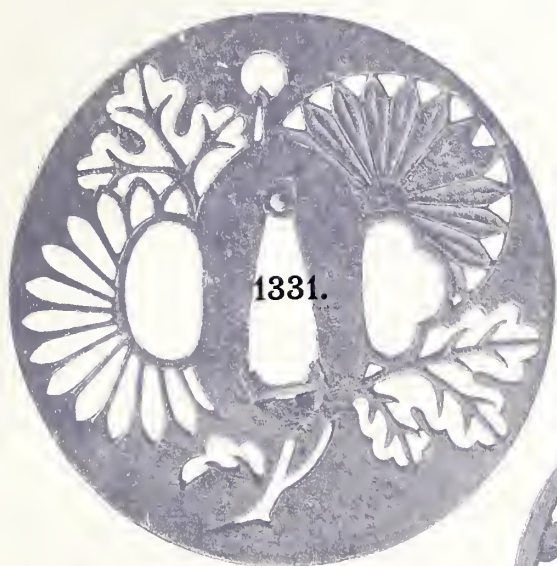
828.—*Iron*, a dragon coiled on itself in a circle, chased in the round. Signed on the back: Kinai of Echizen. xix.

829.—*Iron*, two *aoi* leaves within a rim, stalks and inside of leaves inlaid with *karakusa* in gold wire *nunomé*. Signed: Kinai of Echizen. xix.

830.—*Iron*, two *aoi* leaves within a circular rim. Signed: Kinai of Echizen (? cast). xix.

831.—*Iron*, a leaf of *aoi*, the stalk of which enlarged from the leaf to the end curls into a circular rim, hollowed on one side, convex on the other. At the top of the *seppa dai*, *kiri* crest, the leaves in openwork. Signed: Kinai of Echizen. late xviii. or xix.

832.—*Iron*, large, *mokko* shape, a dragon chased in the round, coiled in a peculiar manner, amongst waves forming the edge, chased in relief with *kebori* modelling. Signed: Kinai of Echizen. xviii.



1331.



3841.



1329.



1309.



854.



840.



1312.



2869.



3871.



1685.

J. C. HAWKSHAW COLLECTION.

819.—Iron, circular, rim enclosing a *hatiotis* shell (hub above *seppa dai*, seven widely arms!); above a breaking wave modelling). Signed on the face: Kinai (stroke *nai*). 1488

820.—Iron, two stems of *aoi* with a leaf branching off; the leaves placed above and below *seppa dai* with *karakusa* in centre, the inside chased in palmettes in relief. Signed: Kinai of Echizen. 1881

821.—Iron, circular, *hōrai* guard chased in high relief with a dragon on the face, the tail of which seems to pass through the *kōgai* hole and is chased on the back. Signed on the back: Kinai of Echizen. xviii.

822.—Iron, *hōrai* with circular ring enclosing a *hatiotis* shell, the upper surface chased in the round, with *karakusa* and limpet shells attached; the underside being the body of the mollusc. Signed on the back: Kinai of Echizen. 1881 xviii.

823.—Iron, *for nakago* (sword tangs) engraved with the names of ancient makers and some old dates, arranged within a narrow circular rim. Signed: Kinai of Echizen. xix.

824.—Iron, circular rim, bevelled inside, enclosing three stylised geese, *Musubi Karihagané*, in the round. Signed: Kinai of Echizen. xviii.

825.—Iron, thick a dragon coiled on itself, coarsely modelled in the round, the scales punched. Signed: Kinai of Echizen. 428 xviii.-xix.

826.—Iron, rimless, a dragon coiled in C shape, open at the side; gilt in *nunomé* all over except on scales. Signed on the back: Kinai of Echizen (short stroke *nai*). late xviii.

827.—Iron, a *nanaka* fruit, the stalk forming a small ring at the top, the sepals chased in the round. Signed: Kinai of Echizen. 1812

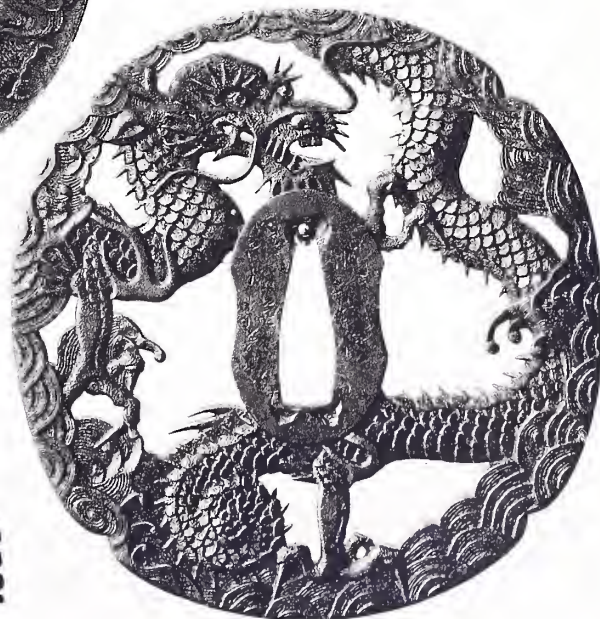
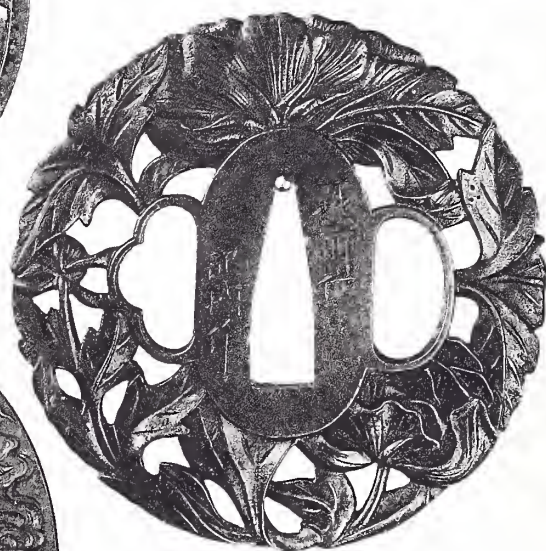
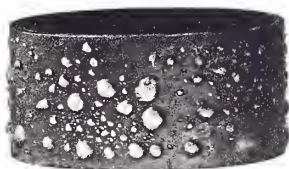
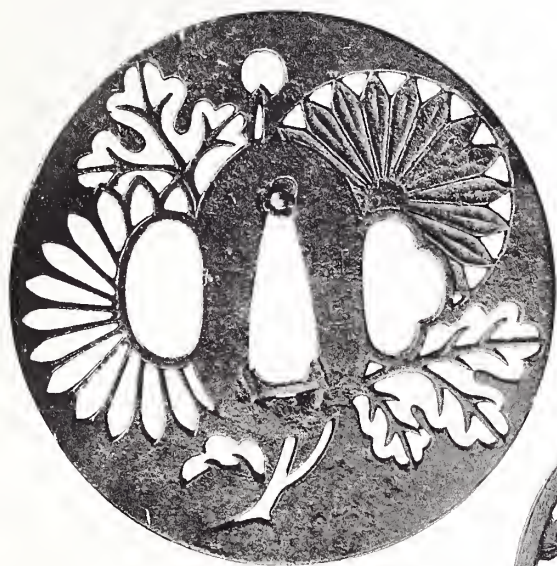
828.—Iron, a dragon coiled on itself in a circle, chased in the round. Signed on the back: Kinai of Echizen. xix.

829.—Iron, two *aoi* leaves within a rim, stalks and inside of leaves inlaid with *karakusa* in gold wire *nunomé*. Signed: Kinai of Echizen. xix.

830.—Iron, two *aoi* leaves within a circular rim. Signed: Kinai of Echizen (? cast). xix.

831.—Iron, a leaf of *aoi*, the stalk of which enlarged from the leaf to the end curls into a circular rim, hollowed on one side, convex on the other. At the top of the *seppa dai* the leaves in openwork. Signed: Kinai of Echizen. 1881 1888 xix.

832.—Iron, large, *mokko* shape, a dragon coiled in the round chased in a peculiar manner, amongst waves forming the edge, chased in relief with *karakusa* modelling. Signed: Kinai of Echizen. 1788 xviii.



J. C. HAWKSHAW COLLECTION.

833.—*Iron*, an ear of rice charged with five sparrows chased in the round, the birds' eyes inlaid gold. Signed: Kinai of Echizen. xix.

834.—*Iron*, an amas of twenty-one small shells, chased in the round. Signed: Kinai of Echizen. late xviii. or early xix.

835.—*Iron*, circular rim, within which are modelled in the round eleven *Tama*, each surmounted by three flames, each in the shape of an inverted comma 6. Signed: Kinai of Echizen. early xix.

836.—*Iron*, circular, small *tsuba* chased in relief with the hunt of Yoritomo near Fuji. In the background Fuji in the clouds with the setting sun; the camp with flying banners, Yoritomo on horseback surrounded by retainers and sheltered under an umbrella; in the foreground Nittan no Shiro killing the boar. Signed: Kinai of Echizen. late xviii.

837.—*Iron*, oblong with rounded corners and sides, five butterflies chased in the round, with fine surface modelling. Signed: Kinai of Echizen. xix.

838.—*Iron*, circular, rim enclosing a passion flower with six flowers opened and a few buds. Signed on the back: Kinai of Echizen. xix.

839.—*Iron*, three cranes in flight modelled in the round, with full surface modelling. Signed: Kinai of Echizen. early xix.

840.—*Iron*, peony flowers and leaves in the round. Signed on the back: Kinai of Echizen. xix.

841.—*Iron*, three plum flowers in full bloom, amongst an amas of buds, chased in the round. Signed: Kinai of Echizen. xix.

842.—*Iron*, circular rim enclosing a basket holding three peaches with their leaves. Signed: Kinai of Echizen. xix.

843.—*Iron*, a group of five masks, chased in the round, arranged in a circle connected together by their cords. Signed on the back: Kinai of Echizen. early xix.

844.—*Iron*, *nawa no ren* (rope curtain) coiled on itself in a solid circular mass. Signed on the back: Kinai of Echizen. xix.

845.—*Iron*, thirteen lobes formed by the outlines of musical and other implements of the No, cymbals, hand drums, three fans, masks, mask boxes, feather fan, flute, *ogi*, paper fans, *eboshi*, &c., in low relief. Signed: Kinai of Echizen. xix.

846.—*Iron*, two butterflies within a circular rim. Signed: Kinai of Echizen. xix.

847.—*Iron*, two groups of rice ears and leaves tied up, one above the other below *seppa dai*. Signed: Kinai of Echizen. xix.

J. C. HAWKSHAW COLLECTION.

848.—*Iron*, two cranes, one above the other below the *seppa dai*. As usual one with open the other with closed bill (*Niwatsuru* crest). Signed: Kinai of Echizen. xix.

849.—*Iron*, circular, perforated with two large openings each filled with shells chased in the round; at both ends of *seppa dai* a reserve is left, treated in *ishimé*, bordered by a rounded edge terminating in small frond-like projections. Signed: Kinai of Echizen.

850.—*Iron*, eight sided, with the oblique sides curved inwards and rounded corners, a small *karashishi* on a stand, chased in the round, within a narrow rim. Signed on the back: Kinai of Echizen. xviii.

851.—*Iron*, a spiny lobster (*Ise ebi*, the spiny lobster) curled on itself modelled in the round, the eyes in brass. Signed: Kinai of Echizen. xviii.

852.—*Iron*, a spiny lobster curled on itself forming a circular *tsuba*, modelling in the round all round edge, intermediate part modelled on the surface only. Signed: Kinai of Echizen. xviii.

853.—*Iron*, circular, narrow rim enclosing two *minogamé* worked in the round, one with the head protruding in full beyond the surface of the guard. Signed: Kinai of Echizen. xviii.

854.—*Iron*, circular group of monkeys (twenty-five on one side and twenty-seven on the other) chased in relief, with a few in the round. Signed: Kinai (near *kōgai* hole) with *Kakihan* (near *kozuka* hole). xviii.

855.—*Iron*, circular, narrow rim enclosing six groups of two *aoi* leaves each on one common stalk, chased in the round with palmettes in relief on the outside and deeply gouged on the concave face. Signed: Kinai of Echizen (fine strokes; *nai* with left stroke short). xviii.

856.—*Iron*, *mokko* shape with rounded rim enclosing an openwork design of *kiku* and *kiri* connected by scrolls; dew drops gilt *nunomé*. Signed: Kinai of Echizen (with *nai* in *sosho*). xix.

857.—*Iron*, six *aoi* leaves in the round, grouped so as to form an hexagonal outline, with the points of the leaves outwards; no stalks. Signed (in hasty script): Kinai of Echizen. late xviii.

858.—*Iron*, circular, chased in openwork with chrysanthemum *lespedeza* and *susuki* grass over which run three insects. Signed: Takahashi Kinai Munemitsu of Echizen. xix.

859.—*Iron*, an amas of fifteen *ume* flowers chased in the round. xix.

860.—*Iron*, a series of insects in openwork, butterflies, *mantis*, dragon fly, *kirigirisu*, grass-hopper. early xix.

861.—*Iron*, octagonal, chased with a spider's web in openwork with a dragon fly and a large fly caught in, and a wasp apparently fighting the spider, in reserve, with surface modelling. The edge inlaid with *nishiki* pattern in gold *nunomé*. early xix.

J. C. HAWKSHAW COLLECTION.

862.—*Iron*, openwork of insects in *susuki* grass, with surface finish in *kebori*; praying *mantis*, dragon fly, &c. xix.

863.—*Iron*, four clam shells for the *kai awase* game chased in the round, and decorated inside with gold wire *nunomé* inlay; landscape in Oni, pine bough, swallow and bamboo grass; chrysanthemum. xix.

864.—*Iron*, circular, rim enclosing a pouch and *inrō* with *ojime* and common *karashishi netsuke*. The *ojime* inlaid with *karakusa* and the *inrō* with a landscape in gold *nunomé*. xviii.-xix.

865.—*Iron*, clam shell, solid; and clam shell reduced to its outline, entering one another. xix.

866.—*Iron*, narrow rim enclosing a fan, bunch of jingling bells and a mask of *Jo* with beard, eyebrows and moustache inlaid in silver, chased in the round. late xviii.

867.—*Iron*, circular, rim enclosing the *hora*, hatchet and *oi* (basket) of a *Yamabushi*, chased in the round. xviii. or early xix.

868.—*Iron*, narrow rim enclosing saddle parts and stirrups, a riding stick, and a dipper, chased in the round and inlaid with silver and gold *nunomé*. xix.

869.—*Iron*, four chestnut leaves symmetrically arranged into a lozengular outline, chased in the round with standing middle rib, and small gold *karakusa* inlay in *nunomé*. xix.

870.—*Iron*, openwork design of New Year's emblems in *itozukashi* fan, two fern leaves, two Iwashi heads on skewers (the two latter groups forming the *riōhitsu*), daidai, holly leaf, *fundo*, *chasen*, *miōga* and stylised geese as connecting links. xviii.-xix.

871.—*Iron*, narrow rim enclosing a *koro*, a *karashishi* on stand, and an arrangement of plum branch in bloom in a basket, upon a stand, all chased in the round. early xix.

872.—*Iron*, almost circular, a *hōwō* chased in the round, its wing and tail closing the outline.

873.—*Iron*, circular, rim enclosing Cha no yu implements in the round, feather duster, *chasen*, mat, water pot, *cha ire*, *chawan*, kettle lifters. xviii.-xix.

874.—*Iron*, a *tachi*, curved in a circle, and a closed fan, all chased in the round. xviii.

875.—*Iron*, narrow circular rim enclosing the implements of calligraphy, two *judé*, two *mizuiré*, three inkstones, and two sticks of ink chased in the round. xviii.

876.—*Iron*, two snakes, modelled in the round; a rain coat and a hat forming the *riōhitsu* in Akasaka style; *Kokuin* marked on both sides at top of *seppai dai* with an hexagonal punch. xviii.

877.—*Iron*, circular rim enclosing ten roof tiles and two rats, in the round, the rats gilt. xvii.-xviii.

J. C. HAWKSHAW COLLECTION.

878.—*Iron*, circular rim enclosing two stems of rice standing with leaves, chased in the round, an ear of grain in openwork on one side, each *riohitsu* formed by a chain of stylised small geese. xix.

879.—*Iron*, lespedeza, clematis and fences, in the round. xix.

880.—*Iron*, *mokko* shape, the rim inlaid in gold *nunomé* with a cloud design; enclosing a flight of five cranes in the round, amongst clouds, the top of the heads touched with gold. xix.

881.—*Iron*, three dragons twisted together, chased in high relief in the round. xix.

882.—*Iron*, a dragon curled in a circle, chased in the round. xviii.-xix.

883.—*Iron*, two peltate *aoi* leaves on their stems, one of which branches into a group of two flowers and a bud. xix.

884.—*Iron*, circular rim, enclosing a dragon, chased in the round, attached to the rim by part of the body and the spikes; punched scales. xviii.

THE SCHOOLS OF BUSHŪ.

It has hitherto been customary to speak of *Bushū tsuba* with reference to one particular group although it is obvious that all the schools which flourished in Yedo from the Sixteenth Century onwards come within the broad division of "Bushū school."

The particular school thus misnamed is that of the Ito family who worked in Yedo, in the Seventeenth Century.

ITO.

This school was founded by Ito Masatsugu, who lived at Odawara, in Sagami, (circa 1596-1614) after which period he seems to have wandered so that the date of his death is not known. It is probable that he was identical with Jinyemon, pupil of Umetada Mioju. He was purely a *tsuba* maker, and his followers made *tsuba* only. His son Masatsuné (dd. 1724) is the best known master of the Ito family; he had a number of pupils, and later another Masatsuné, whose name is differently written (常 not 恒) worked in a different style. The work of the second Masatsuné appears to be affected by the style of the Choshu schools of the same period (circa 1800); his *tsuba* are cut in the round, and chased in relief, he had a number of pupils, some of them extremely skilful, as for instance Masachika and Okada Masatoyo.

The original style, *Itozukashi*, or *Odawara Sukashi* consists in designs cut through in fine lines with a fine saw.

J. C. HAWKSHAW COLLECTION.

The style of sawcuts thus called Itozukashi was not altogether the monopoly of the Ito family. We find example of it in the work of the Shoami of Akita, also in Inaba, Owari, in Mito, and many other places besides such men as Seisai, and Shosai who worked in Yedo. We may mention as a tour de force, a *tsuba* by Munenori pierced with an extremely elongated Svastika, once in the Burty collection, of which the sawcuts were about .25 mm., without the slightest defect in the cut being visible, even under the microscope.

885.—*Iron*, lenticular, pierced with half a *sagari fuji* crest, *i.e.*, with one drooping raceme of wistaria and three leaves above *seppa dai*. Itozukashi. xviii.-xix.

886.—*Iron*, two birds, one perched on a basket, a tree, and waves in the round, with surface modelling and details in copper gilt. Signed: Ito Jinyemon of Kanda Yedo.

(*forged signature*—not xvii.)

887.—*Shakudō*, *mokko* shape with raised rim, polished surface decorated in *hirazōgan* of gold, silver, *shakudō*, copper and *katakiri* engraving; on one side, a golden pheasant perched upon a plum tree, on the ground dandelion and violets in flower; on the back a butterfly above a spring on the banks of which are narcissus and a white peony. Signed: Ito Masanaga (Seiju) by special order. early xix.

888.—*Iron*, almost square shape with rounded side and both the top corners brought in slightly. An Oni beating a temple gong; low relief chasing inlaid head and claws (*shibuichi*), gong copper. At the back the charm of holly and sardine head. Inscribed in gold letters with the proverb: *Tsugé zaru mono chiari, jin ni tazakaru mono michi ni utoshi*. Signed: Ito Masatoshi with *Kakihan*.

Dated: *Keiō* 2, *Hinoe Tora* south temple (1866).

889.—*Iron*, with reduced rim, inlaid in high relief with a cock, a hen and three chicks under a *nanten* tree, on the other side two chicks (gilt); the parent bird *shakudō* and gold, the *nanten* as usual *shakudō* with gold berries. Signed: Masayoshi (Ito) at the age of 67.

Dated: *Tempō* 11 (1840).

890.—*Copper*, chrysanthemum outline, filled with stylised birds and small *Miōga* modelled in *kebori itozukashi*. early xix.

891.—*Copper*, similar to above, but with redder patina and less modelling of the *Miōga*.

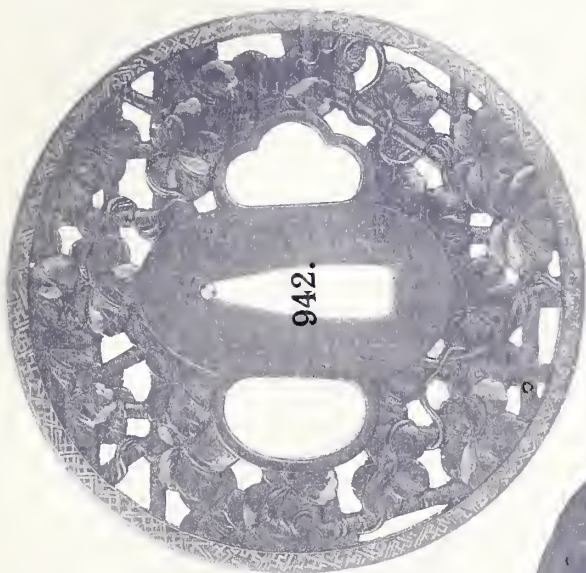
892.—*Sentoku*, large circular, thin with *ishimé* surface, perforated in silhouette with curved openings (two strips of paper). xix.

893.—*Sentoku*, circular, slight *ishimé* surface, perforated with a *Torii* and a stork. Rim removed. xviii.

894.—*Copper*, circular, decorated in *katakiri* and *itozukashi*, with a prancing horse under a cherry tree (three flowers perforated); the design being identical on both sides. late xviii.

J. C. HAWKSHAW COLLECTION.

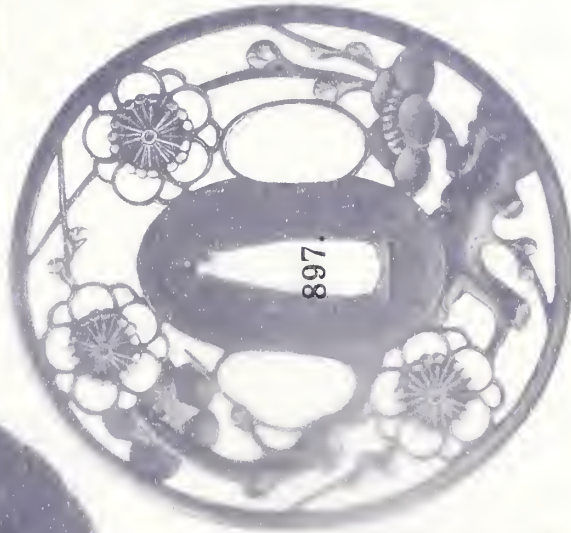
- 895.—*Sentoku*, with gilt edge, a ripe stem of rice, in full round, curved to form the *tsuba*, in the Ito style. xix.
- 896.—*Shakudō*, a flower basket chased in the round, filled with chrysanthemum. xix.
- 897.—*Shakudō*, pierced with a design of a plum tree branch, covered with flowers, partly in the round, partly in *itozukashi* (Kawaji style). xix.
- 898.—*Iron*, landscapes, four of the eight views of Omi chased in low relief, Choshu style, with gold details. Signed: Arichika (Yūrin) seal Yu. xix.
- 899.—*Shakudō*, *nanako*, chased in relief with Hotei, holding a fan, and a staff (copper) terminating in a mushroom head, at the back small child, inlaid in *hirazōgan*, carrying his gourd. One half of the back gold, engraved with a poem. Vertical. Signed: Kokyo Sodo, seal Katsumi. xix.
- 900.—*Iron*, flat, two *ōgi* with elliptic faces, Chinese palm fans, covered with paper with ten ribs each, showing in the round (*itozukashi* piercing between them), the two handles closing the *riōhitsu*. Signed: Banki. xix.
- 901.—*Iron*, circular, lenticular, decorated with a design of a swallow on a willow branch, in *itozukashi* work, some of the willow leaves perforated, some incised. Signed: Horiguchi Masakata of Ushū (Dewa). xviii.-xix.
- 902.—*Iron*, large square *tsuba*, slightly rounded, with raised rim. A tiger huddled in a storm, work in very high relief, the head standing half an inch above the web of the guard. On the other side, dragon in the clouds, also in very high relief. *Nanako* plug in *kozuka* hole. Signed: Masatsuné of Bushū (probably Nomura). xix.
- 903.—*Iron*, flat, circular, a chrysanthemum flower with twenty-eight petals separated by minute sawcuts (under .2 mm.), within a rim brought in at seven points; *kebori* finish on petals. Signed: Masatsuné of Bushū. xix.
- 904.—*Sentoku*, two egg fruit in the round. Signed: Tsuneyuki of Bushū with *Kakihan*. xix.
- 905.—*Iron*, chrysanthemoid, same type as 999 but with coarse slots. Signed: Hisanori (*Hisa—take kammuri, toki*) badly cut. xix.
- 906.—*Iron*, a chrysanthemum flower of twenty-four petals, each perforated aslant at 45 degrees from front to back, the *riōhitsu* formed by two leaves curled up and touched with gold *nunomé*. Signed: Takahashi Masatsugu. xix.
- 907.—*Iron*, three geese in flight, in the round, across a perforated moon disk above waves; dots of spray, eyes and legs of geese gold. Signed: Tsunetada of Tō Bu (Bushū=Tokyo). xix.
- 908.—*Iron*, circular, *ishimé* ground, bamboo edge from which issue twigs and leaves over the faces. Signed in very fine lines: Tsunetada of Bushū. xix.



942.



2693.



897.



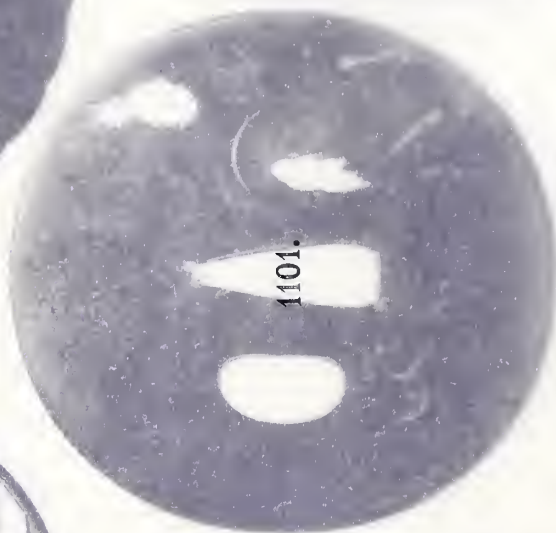
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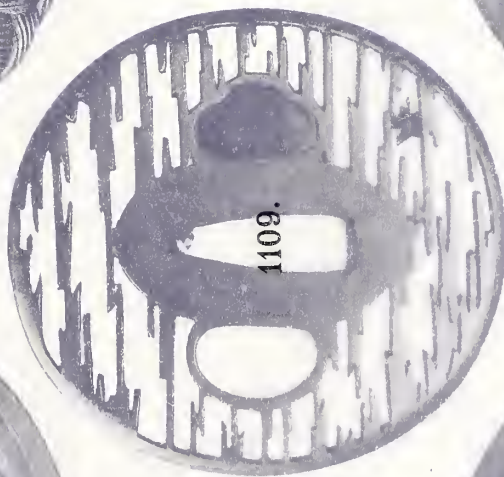
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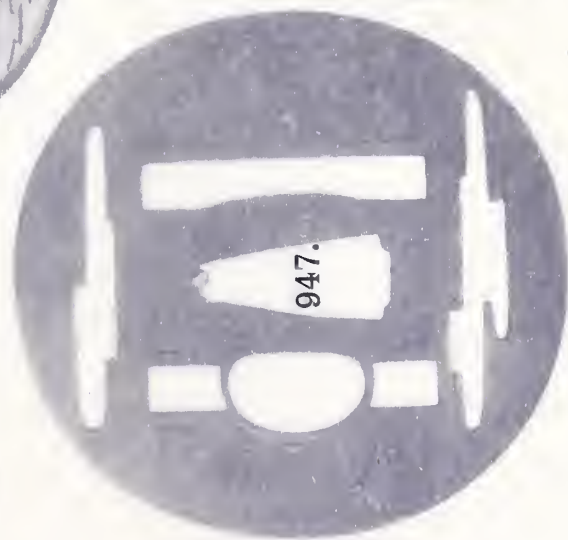
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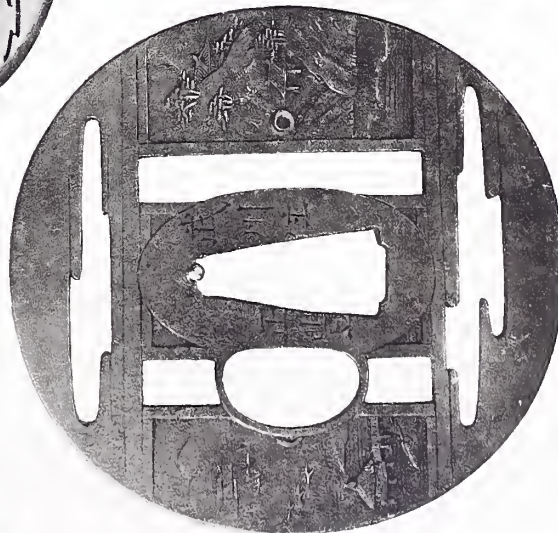
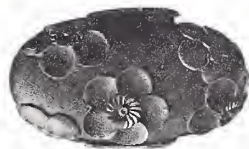
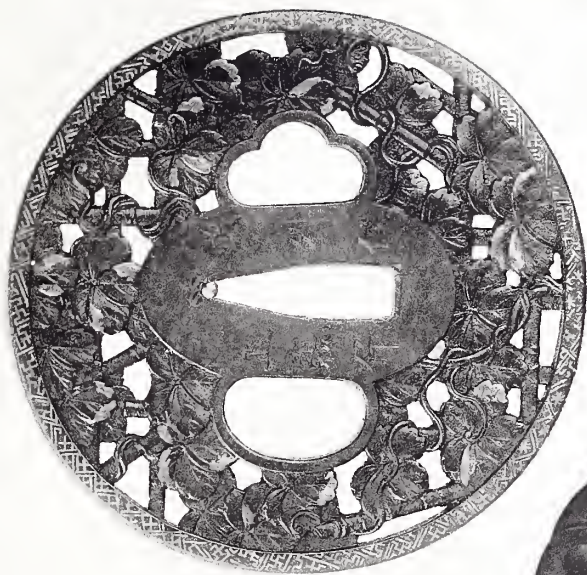
3936.



947.

J. C. HAWKSHAW COLLECTION.

- 897.—*Sentoku*, with gilt edge, a ripe stem of rice, in full round, curved to form the *tsuba*, in
low relief. xix.
- 898.—*Shakudō*, a flower basket chased in the round, filled with chrysanthemum. xix.
- 899.—*Shakudō*, pierced with a design of a plum tree branch, covered with flowers, partly
in the round, partly in *itozukashi* (Kawaji style). xix.
- 900.—*Iron*, landscapes, four of the eight views of Omi chased in low relief, Choshu style,
gold details. Signed: Arisaka (Yūrin) seal Yu. xix.
- 901.—*Shakudō*, *nanako*, chased in relief with Hotei, holding a fan, and a staff (copper)
terminating in a mushroom head, at the back small child, inlaid in *hirazōgan*, carrying his
sword. One half of the back gold, engraved with a poem. Vertical. Signed: Kokyo Sodo, seal
tsumi. xix.
- 902.—*Iron*, flat, two *ōgi* with elliptic faces, Chinese palm fans, covered with paper with
ten ribs each, showing in the round (*itozukashi* piercing between them), the two handles closing the
riōhitsu. Signed: Baki. xix.
- 903.—*Iron*, circular, benticular, decorated with a design of a swallow on a willow branch, in
itozukashi work some of the willow leaves perforated, some incised. Signed: Horiguchi Masakata
of Ushū (Dewa). xviii.-xix.
- 904.—*Iron*, large square *tsuba*, slightly rounded, with raised rim. A tiger leaping in a
storm, work in very high relief, the head standing half an inch above the web of the guard. On
the other side, dragon in the clouds, also in very high relief. *Nanako* plug in *kozuka* hole.
Signed: Masatsune of Bushū (probably Nomura). xix.
- 905.—*Iron*, circular, a chrysanthemum flower with twenty-eight petals separated by
minute sawcuts (under 2 mm.), within a rim brought in at seven points; *kebori* finish on petals.
Signed: Masatsune of Bushū. xix.
- 906.—*Sentoku*, two round fruit in the round. Signed: Tsuneyuki of Bushū with *Kakihan*. xix.
- 907.—*Iron*, chrysanthemum same type as 999 but with coarse slots. Signed: Hisanori
(Hisa—take *kammuri*, *toki*) badly cut. xix.
- 908.—*Iron*, a chrysanthemum flower of twenty-four petals, each perforated aslant at 45
degrees from front to back, the *tsuba* formed by two leaves curled up and touched with gold
nunomé. Signed: Takahashi Masatomo.
- 909.—*Iron*, three geese in flight, in the round, across a perforated moon disk, with eyes;
dots of spray, eyes and legs of pure gold. Signed: Tsunetada of Tō Bu (Hiroshima). xix.
- 910.—*Iron*, circular, *ishimé* ground, bamboo edge from which issue large red leaves over the
faces. Signed in very fine lines: Tsunetada of Tō Bu. xix.



J. C. HAWKSHAW COLLECTION.

909.—*Iron*, a pair, Nihonbashi, in the round, with low relief surface chasing. Signed : Ichiyoken Kwanju. early xix.

910.—*Iron*, octagonal, the surface showing wood grain, decorated in perforated work, *kizukashi*, with the eight trigrams, or divination signs (*Hakkei*, *Pakwa*) parallel with the sides. Signed : Kwanju. late xviii. or early xix.

911.—*Iron*, two *nasubi*, each fruit perforated and plugged with *shakudō*. Signed : Mitsuyoshi of Yedo (Kōfu). xix.

912.—*Iron*, cut into four separate panels chased on plaited ground with plum, chrysanthemum, narcissus, and peony. Signed : Masasuye (Sho-ri) of Bushū. xix.

913.—*Iron*, circular, rim enclosing five baskets chased in the round. Signed : Masanobu (*nobu=chi*) of Bushū. xix.

914.—*Iron*, circular, narrow rim, enclosing two sprays of chrysanthemums in the round. Signed : Masatoki of Bushū. xix.

915.—*Iron*, almost circular, chased all over with small cherry flowers, overlapping, a few petals touched with gold *nunomé*. Signed : Masatsugu of Bushū. xix.

916.—*Iron*, a branch of bamboo curved into a circle with its leaves inside, chased in the round. Signed : Masayoshi of Bushū. xix.

917.—*Iron*, five *nasubi* overlapping, their sepals gilt in *nunomé* at the edge. Signed : Masahisa of Bushū. xix.

918.—*Iron*, two dragons, the heads overlapping one another, one chased on each side of the guard; large head and mane, small tapering bodies, one with smooth back and wrinkled belly, the other reverse way. Hollow *seppa dai*. Signed : Masatane of Bushū. xix.

919.—*Iron*, circular, lenticular with *ishimé* surface; undulating vertical lines side by side, chased with a sprig of *clematis* with flowers, some of the tendrils in *itozukashi* 4 mm. Signed in *soshō* : Masakane Seiken. xix.

920.—*Iron*, thick, the rim outlined inside as a quatrefoil, with boar's eyes perforated in the four projections, attached to the *seppa dai* by two stylised geese, and to the *riōhitsu* (each of which is made of two stylised geese also) by square bars. Signed : Masayasu of Bushū. xix.

921.—*Iron*, in the shape of the *shippō* pattern, in the round. Signed : Nobutoshi (*yoshi-naga*) of Kōfu. xix.

922.—*Iron*, a narcissus with three flowers coiled round. Signed : Yoshitsugu of Bushū. xix.

923.—*Iron*, polished surface, perforated in *itozukashi* style with *shippō* patterns, fine saw cuts under 2 mm. The edge once engraved in *karakusa* pattern has been damaged, perhaps to fit a rim. Signed : Masaharu of Bushū. xix.

J. C. HAWKSHAW COLLECTION.

924.—*Iron*, narrow rim inlaid in gold *nunomé* with lozengular *nishiki* pattern, enclosing a gourd vine in openwork in the round, with surface modelling chased and engraved. Signed : Masaharu of Bushū. xix.

925.—*Iron*, narrow rim, enclosing a pair of cymbals, a flute, hand drum, folded fan and *ebōshi* partly gilt in *nunomé*. Signed : Masaharu of Bushū. xix.

926.—*Iron*, shaped like a *shitogi* tsuba, but quite flat. Signed : Masaharu of Bushū. viii.-xix.

927.—*Iron*, perforated and chased in the round with Fuji yama in the clouds and a hawk perched upon a *nasubi* (egg plant fruit) : “The lucky dream” design. Signed : Masafusa of Bushū.

928.—*Iron*, circular rim, a *saihai*, big drum and drum sticks, chased in the round. Signed : Masafusa of Bushū. xix.

929.—*Iron*, the whole surface modelled as bark, imitation of a pine trunk, from which a few small twigs shoot out. Signed : Masamitsu of Bushū. xix.

930.—*Iron*, chased in low relief with chrysanthemums on a stream. Signed : Masamitsu of Bushū. xix.

931.—*Iron*, cruciform with rounded ends, perforated in *itozukashi* with the sun just appearing above slightly gilt clouds (incised) and three sparrows in flight. Signed : Masamitsu of Bushū. xix.

932.—*Iron*, circular, chased on the surface in *intaglio rilievo* and high relief with the stalks and sepals of three egg fruits, the fruits themselves in openwork, two of them plugged with *shakudō*—no *riōhitsu*. Signed : Masayoshi of Bushū. late xviii.

933.—*Iron*, lenticular, a pair, the smaller one only with a *kozuka* hole, both decorated with three *nasubi*, the stalks in incised work, the fruit perforated and plugged *shakudō*. Signed : Masayoshi of Bushū. late xviii.

934.—*Iron*, inlaid in high relief with a banana tree, and some four-leaf sorrel in copper gilt. Signed : Masayoshi of Bushū on one side and Umetada Narikata on the other. end xviii.

935.—*Iron*, lenticular, incised with a *ran* orchid. Signed : Masayoshi of Bushū. xix.

936.—*Iron*, circular, lenticular, chased in *intaglio rilievo* with *gingko* leaves, maple leaves, oak and acorn, tipped with gold *nunomé*. A pair. Signed : Masanaga (Masatoshi). xix.

937.—*Iron*, egg shape, a crane, in outline, openwork, the head above the *seppa dai*, the tapering wings meeting below, slight silver *nunomé*, bevelled edge. Signed : Masasato of Bushū.

938-9.—*Iron*, waves chased in low relief, carrying five cherry flowers with gold antheræ. A pair. Signed : Masatoshi of Bushū. xix.

940.—*Iron*, *mokko* shape, chased all over with chrysanthemum flowers and leaves partly rubbed with gold in the centres.

J. C. HAWKSHAW COLLECTION.

941.—*Shakudō*, *susuki* grass and stylised insect, in Itō style with surface modelling, drops of dew gilt. Signed : Masatoshi of Bushū.

942.—*Iron*, the narrow edge and rim inlaid with a gold pattern of *rinzu*, the field chased in openwork with a gourd vine climbing on a bamboo trellis work. Signed : Masachika of Bushū.

943.—*Iron*, circular rim, the edge inlaid in gold *kiri hagané*, enclosing seven oak leaves tipped and touched with gold *nunomé*, marked with insect bites and perforated with worm holes. Signed : Masachika of Bushū.

944.—*Iron*, *mokko* shape cut into two elliptic panels, with raised rims, chased with chrysanthemums in relief, the openings above and below the *seppa dai* partly filled by a large chrysanthemum flower each. Signed : Masachika of Bushū. xix.

945.—*Iron*, circular, a stump of maple, in full round, with a small shoot bearing six large leaves, partly touched with gold *nunomé*; a *shibuichi* snake (eyes and tongue gold) finely modelled, twisted around the twig and the stump ready to strike (may be a late addition). Signed : Masachika of Bushū. xix.

946.—*F. K.*, *iron*, chased in relief each with a dragon. Signed : Masachika of Bushū. xix.

947.—*Iron*, decorated in low relief with half slid *fusuma* on which are depicted some classical views; the finger plates inlaid *shakudō*. Conventional clouds above and below *seppa dai*. Signed : Masatoyo of Bushū. xix.

948.—*Iron*, chased in high relief with an old plum tree in flower, the antheræ inlaid gold. Signed : Masatoyo of Bushū. xix.

949.—*Iron*, within a narrow circular rim, two branches of cherry tree, covered with ten flowers, with gold antheræ, chased in the round. Signed : Masatoyo of Bushū. xix.

950.—*Iron*, two *minogamé*, modelled in the round, their heads protruding entirely beyond the face of the guard; slight gold inlay on the carapace and tail. Signed : Masakata of Bushū. xix.

951.—*Iron*, circular, enclosing three seals chased in *akasaka* style in positive silhouette. Signed : Masakata of Bushū. xix.

952.—*Iron*, a bean pod, curled in a circle, chased in the round, its leaves closing the rim, inlaid in relief with a spider and a fly (*shibuichi* and *shakudō*). Signed : Masakata of Bushū. xix.

953.—*Iron*, circular, inlaid with scrolls in *nunomé*, roughly chased with a dried fish, two sawcuts through the body, teeth and eye cut through. Signed : Masakata of Bushū (forgery). xix.

954.—*Iron*, rounded oblong with slightly raised rim, decorated in low relief with four cherry flowers, and with one in *iozukashi*, amongst fern-like sprays, partly engraved, partly gilt (*nunomé*), partly sawn through. Signed : Masakuni of Bushū. xix.

J. C. HAWKSHAW COLLECTION.

955.—*Iron*, circular, gilt rim, chased in low relief with five sticks of old Chinese ink (one with Daruma, one with a dragon, other characters, wave and vase) Chōshū patina. Signed: Masakuni.

xix.

956.—*Iron*, flat surface, modelled in low relief and *itozukashi* with a commander's fan and the cheek plates of two horse bits decorated with *kiri* crests in gold wire *nunomé*. Signed: Masakuni of Bushū.

early xviii.

957.—*Iron*, a *tachi*, in the round, curved on itself, the scabbard and *udenuki no O* forming the rim, details gilt in *nunomé*. Signed: Masanaga of Bushū.

xix.

958.—*Iron*, a wheel of the court chariot, covered with seven cherry flowers, touched with *nunomé* gold. Signed: Masanaga of Bushū.

xix.

959.—*Iron*, lenticular, polished surface, perforated in *itozukashi* with two wild geese in flight above a couple on reeds (sawcuts from .2 mm.). Signed: Masanaga of Bushū.

xix.

960.—*Iron*, waves in the round and *kebori* finish, covered at a later date with deep emerald green enamel. Signed: Masanaga of Bushū.

xix.

961.—*Sentoku*, circular, flat, the web entirely cut in *rinzu* pattern; all the chisel marks are left in the cuts. Signed: Ito Koshun.

962.—*Shakudō*, *mokko* shape, with *riōhitsu* lined and gilt, the whole web cut in *rinzu* pattern in broad cross chisel cuts filed down but still showing the chisel marks.

Akao school, xix.

963.—*Shakudō*, *mokko* shape, decorated with a *shippō* pattern in openwork. *Kozuka* hole gilt.

xix.

964.—*Shakudō*, polished and perforated with the pennate ends of twenty arrows radiating towards the centre; modelled in the round, and partly gilt.

xix.

965.—*Iron*, in the shape of the character “*Uma*” horse.

xviii.

966.—*Copper*, circular, flat *tsuba* perforated with conventional thunderbolts and clouds in pairs symmetrically arranged, finished in *kebori*.

xix.

967.—*Iron*, *shippō* pattern in openwork *itozukashi*, gilt edge and rim.

xix.

968.—*Iron*, *mokko* shape, the web cut into a *rinzu* pattern in openwork; file finish in the cuts.

xix.

969.—*Iron*, *rinzu* pattern in openwork, silver rim.

xix.

970.—*Iron*, lenticular, perforated in *shippō* diaper, the central parts of each *shippō* left solid.

xix.

971.—*Iron*, *mokko* shape with *shippō* pattern in openwork.

972.—*Iron*, a pair, the whole web treated as a *shippō* pattern in openwork. *Itozukashi*, same style as 971.

xix.

J. C. HAWKSHAW COLLECTION.

- 973.—*Iron*, perforated, pair, with a *shippō* pattern cut à jour within a lozengular lattice. xix.
- 974.—*Iron*, a net design in openwork. xix.
- 975.—*Iron*, square with rounded corners, perforated with a *shippō* pattern à jour. early xviii.
- 976.—*Iron*, circular, with openwork of *shippō* pattern charged with a butterfly and two chrysanthemums in flower (one of which with the petals chased à jour), slight gold *nunomé* inlay on flowers, edging of butterfly's wings and *riōhitsu*. xviii.
- 977.—*Iron*, circular, the ground an openwork of *rinzu* pattern, with two cartouches reserved at both ends of *seppa dai*, each chased with a karashishi and ball in the round, touched with gold *nunomé*, edge shows gold cross-hatching in places. xviii.
- 978.—*Iron*, with beaded edge, two dragons in the round, on a field of openwork *shippō*, gilt *tama* above *seppa dai*, influence of *Namban* style.
- 979.—*Iron*, *mokko* shape, the ground chased in openwork of *shippō* and *shippō* within lozenges, charged with three inflorescences of *paulownia*, the leaves nerved in gold wire. xix.
- 980.—*Iron*, one half solid, inlaid with *karakusa* scrolls, *kiku* flowers and *kiri* crest in gold *nunomé*, the other half cut in *shippō* pattern, openwork. xviii.
- 981.—*Sentokudō*, rounded square, identical with 540 (Gotō Mitsunaga). xviii.
- 982.—*Sentokudō*, rounded *auri* shape, incised and engraved with a *shippō* pattern; same technique as above but disconnected design. xviii.
- 983.—*Iron*, circular, perforated in *itozukashi* with a bow, a *mioga* and two arrows, the heads and feathers of which are chased and gilt. Signed: Tatsuta Masakatsu. late vxiii., early xix.
- 984.—*Iron*, circular, decorated in *itozukashi* with a continuous sawcut of five horizontal lines joined by four verticals .. like two S S. Signed: Masatsugu of Sakura (Shimoosa). xix.
- 985.—*Sentoku*, polished surface decorated with snow laden bamboos in *kebori*, the leaves chiefly treated in *itozukashi* style. Signed: Takigawa Seisai of Kōfu.
- 986.—*Iron*, decorated with a vine charged with grapes, and a little squirrel in *itozukashi*, with graduated sawcuts (.15 mm. thinnest) and graduated holes for the grapes. Signed: Masayuki of Tokyo, dated Bunkwa 10=1813.
- 987.—*Iron*, squirrel and vine, *itozukashi*, same pattern as above but coarser cutting.
- 988.—*Iron*, decorated with a butterfly, a long arc of circle (blade of grass), four holes (dew), two *gingko* leaves (one in wire *nunomé*). xix.
- 989.—*Sentoku*, circular, polished, engraved with *susuki* grass and perforated with clouds leaving the moon in reserve, also with a rabbit and bamboo grass. late xviii.

J. C. HAWKSHAW COLLECTION.

990.—*Sentoku*, *mokko* shape, concentric *ishimé* surface, decorated with three dragons in fretwork; reduced to the width of the sawcut (.5 to 1.3 mm.). Itō school. xix.

991.—Same design and technique as 992, but larger, without rim, and with better detail.

992.—*Iron*, face treated in radiating *tsuchimé* with raised rim, and perforated in fretwork with the silhouette of a crane descending upon a lotus pond (bird, leaves, stream, lotus flower in *itozukashi*). xix.

993.—*Iron*, perforated with a narcissus and a bamboo flower vase, from which issues a branch of plum. xviii.

994.—*Iron*, circular, perforated with two small boar's eyes above and below *seppa dai*, and with two sawcuts, quarter circles each concentric with the rim. xix.

995.—*Iron*, flight of five geese, and reeds, *itozukashi* style. early xix.

996.—*Iron*, the roof of an old house in the foreground, a forest of pines in the distance, in *itozukashi*. xviii.

997.—*Iron*, almost cruciform, with oblique sides, concave heavy rim inlaid with a few gold *rinzu*, and thick web perforated with tree branches and flowers formed of three small holes from which radiate twelve short rays in *itozukashi*. xviii.

998.—*Iron*, octagonal, with rounded corners, perforated in fine sawcuts (.3 mm.) with a large *swastika*. xviii.

999.—*Iron*, chrysanthemum of thirty-two petals, each separated from the next by a sawcut, at 45 degrees to the face, through the broadest of which a gauge .5 mm. thick will not pass; the petals are not separated at the rim, they are modelled in the round on the surface. Itō. xix.

1000.—*Iron*, five crows on a bough, perforated in *itozukashi*. xix.

1001.—*Iron*, circular, perforated in *itozukashi* with a bundle of lespedeza and two pine needles. xviii.

1002.—*Iron*, *mokko* shape with rounded sides, perforated in broad sawcuts with a gourd vine and fruit, thunderbolts and clouds.

1003.—*Iron*, with fine wood graining, perforated in broad sawcuts with the silhouette of two dragons. xix.

1004.—*Iron*, circular, perforated in wide sawcuts with three *aoi* leaves above a stream, nerves inlaid gold in two leaves, *shibuichi* in the other. xix.

1005.—*Iron*, lenticular, with raised rim chased in low relief with Fuji amongst clouds, partly in openwork; below a forest of pines in *itozukashi*. xix.



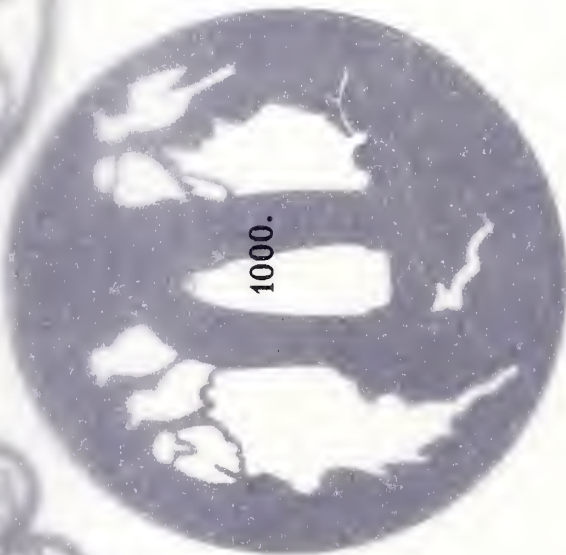
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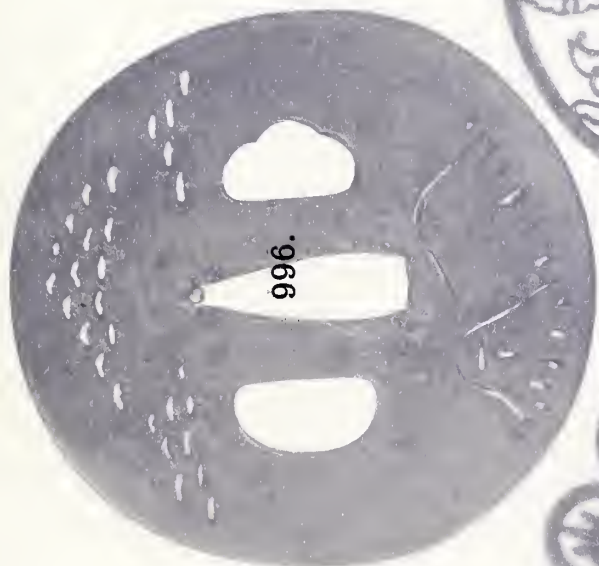
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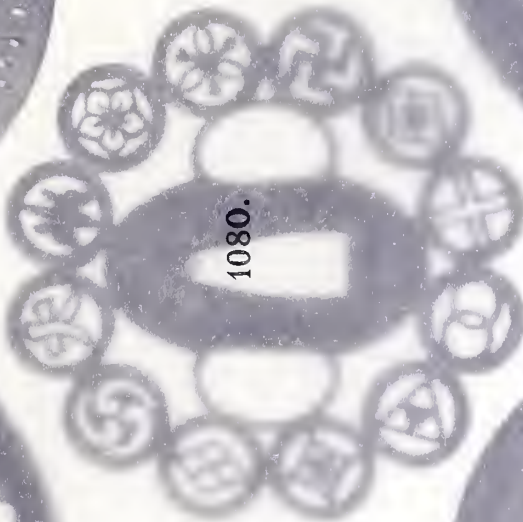
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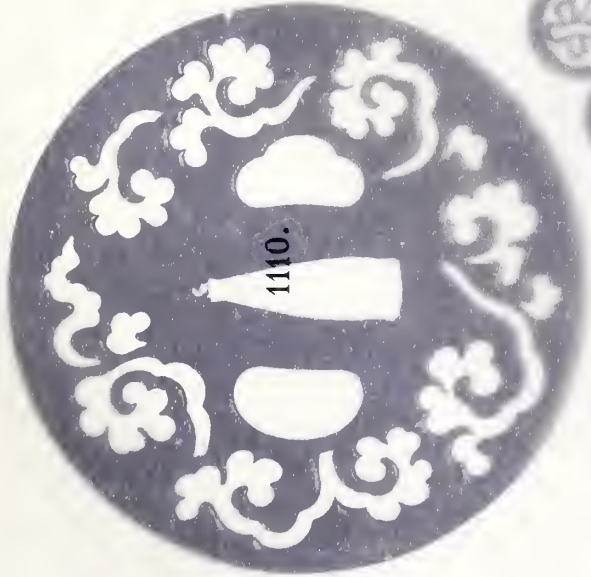
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996.



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1110.



986.

J. C. HAWKSHAW COLLECTION.

990.—*Sentoku*, *mokko* shape, concentric *ishimé* surface, decorated with three dragons in fretwork; reduced to the width of the sawcut (.5 to 1.3 mm.). Itō school. xix.

991.—Same design and technique as 992, but larger, without rim, and with better tail.

992.—*Iron*, face treated in radiating *tsuchimé* with raised rim, and perforated with the silhouette of a crane descending upon a lotus pond (bird, leaves, stream, lotus flower in *itozukashi*). xix.

993.—*Iron*, perforated with a narcissus and a bamboo flower vase, from which issues a branch of plum. xviii.

994.—*Iron*, circular, perforated with two small boar's eyes above and below *seppa dai*, and with two smaller concentric circles each concentric with the rim. xix.

995.—*Iron*, eight of five geese, and reeds, *itozukashi* style. early xix.

996.—*Iron*, the roof of an old house in the foreground, a forest of pines in the distance, in *itozukashi*. xviii.

997.—*Iron*, almost cruciform, with oblique sides, concave heavy rim inlaid with a few gold rays, and thick rim perforated with tree branches and flowers formed of three small holes from which radiate twelve rays in *itozukashi*. xviii.

998.—*Iron*, octagonal with rounded corners, perforated in fine sawcuts (.3 mm.) with a large *swastika*. xviii.

999.—*Iron*, disc of thirty-two petals, each separated from the next by a sawcut, at 45 degrees to the face, through the broadest of which a gauge .5 mm. thick will not pass; the petals are not rounded at the rim, they are modelled in the round on the surface. Itō. xix.

1000.—*Iron*, flat round as a bough, perforated in *itozukashi*. xix.

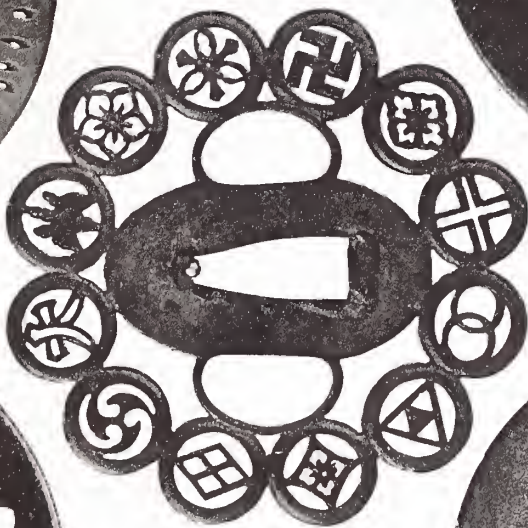
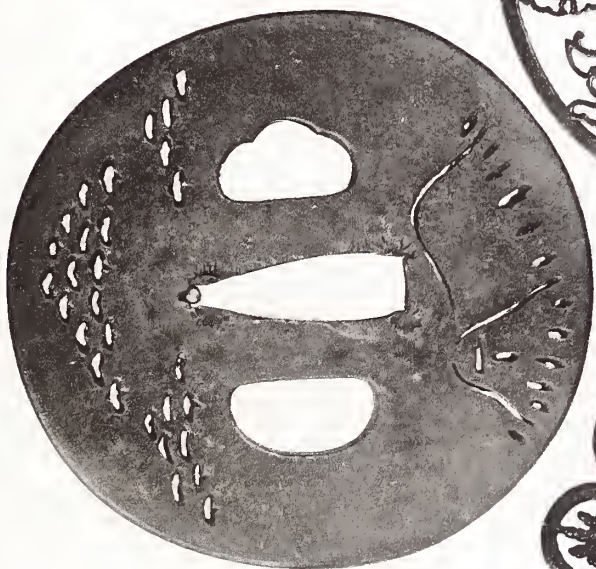
1001.—*Iron*, circular, perforated in *itozukashi* with a bundle of lespedeza and two pine needles. xviii.

1002.—*Iron*, made disc with rounded sides, perforated in broad sawcuts with a gourd vine and fruit, thunderbolts and clouds.

1003.—*Iron*, with disc and gourd, perforated in broad sawcuts with the silhouette of two dragons.

1004.—*Iron*, circular, perforated in broad sawcuts with three *aoi* leaves above and three inlaid gold in two leaves below the other. xix.

1005.—*Iron*, lenticular, with raised rim chased in low relief with *aoi* leaves and clouds, partly in openwork; below a forest of pines in *itozukashi*. xix.



J. C. HAWKSHAW COLLECTION.

1006.—*Iron*, small *hamidashi* tsuba, *tantō* size in the shape of an iron war fan, inlaid with a dragon on the edge and some clouds, in gold wire *nunomé*, outline and ribs *kebori* and *itozukashi*.
late xviii.

1007.—*Iron*, circular, perforated with five groups of broad sawcuts at right angles, two by two, imitating a bamboo trellis. xviii.

1008.—*Iron*, thin octagonal, with polished surface, worked all round with a perforated border in key pattern. Signed: Kisse Ōsawa Hokyō. xix.

1009.—*Iron*, *mokko* with raised hammered rim, uneven ground perforated with a plum flower (three petals and stalk filled with *shakudō*), a stylised dragon, and a few bamboo leaves, the leaves plugged with *shakudō*, the twig cut in *itozukashi*. Influence of Shoami. xix.

1010.—*Iron*, circular, a pair, decorated in *itozukashi* with a flight of stylised birds in lines like two crossed SS or a knot. The *riōhitsu* plugged with *shitan* wood. late xviii.

1011.—*Iron*, the ground somewhat irregularly modelled, fretted with a horse in silhouette, outlined in gold *nunomé*. xviii.

1012.—*Iron*, circular rim, enclosing seven maple leaves, three in openwork, the others chased in the round.

1013.—*Sentoku*, two *nasubi* (egg fruit) in the round, each fruit cut with a large opening (no plugs). xix.

1014.—*Iron*, circular, lenticular, pierced with five *hanabishi* designs in *itozukashi-kizukashi*.
late xviii.

1015.—*Iron*, *mokko* shape with rounded lobes, four groups of stylised waves (?) with the surface engraved and gouged in wavy lines. xviii.-xix.

1016.—*Iron*, circular, a water wheel (or thunder wheel) with twelve buckets (or hammers), openwork in the round, an oval hole indicates the opening of each bucket (or hammer-head). xvii.-xviii.

1017.—*Iron*, almost circular, with fourteen unequal lobes formed by conventionalized waves, with crests turned towards the centre, and a water wheel with eight buckets, in openwork within, the mouth of each bucket being indicated as a round hole. xvii.-xviii.

1018.—*Iron*, chrysanthemum flower of twenty-three petals within a narrow circular rim, convex shape. xviii.

1019.—*Iron*, wheel of arrows. xix.

1020.—*Iron*, *mokko* shape with raised rim, the web cut into nineteen slanting bars, charged with three chrysanthemum flowers. xix.

J. C. HAWKSHAW COLLECTION.

1021.—*Shibuichi*, perforated series of *paulownia* crests, some solid, engraved with *kebori* lines, the others perforated in *itozukashi* style. xix.

1022.—*Iron*, circular, the rim enclosing a design of twelve *paulownia* crests in a circle, reserved in *itozukashi* in openwork; the *riōhitsu* formed, one by two *miōga*, the other by entering lozenges. xix.

1023.—*Iron*, similar design to 1022 but with thicker *kiri*, the blossoms gilt. xix.

1024.—*Iron*, the crest *sagari fuji* with the top treated as a *kiri* crest, connected to the *seppa dai* by small stylised geese, all internal openings plugged in *shakudō*; *riōhitsu* plugged with copper gilt. xvii.-xviii.

1025.—*Iron*, circular rim, enclosing a *fuji mitsu tomoye* much stylised. xvii.

1026.—*Iron*, elongated *mokko* shape, almost cruciform, enclosing a curvilinear lozenge, all connected by small stylised geese. xviii.

1027.—*Iron*, chrysanthemoid shape, sixteen groups of four petals each alternately solid (fluted) and perforated. xvii.-xviii.

1028.—*Iron*, a flight of small geese, three concentric rows crossing in opposite direction to one another; seventy-one birds; the *kōgai* hole plugged with *shakudō* engraved and inlaid with a design of reeds on a stream. late xviii.

1029.—*Iron*, circular, three faggots of cherry twigs. late xviii.

1030.—*Iron*, square with rounded corners and sides, perforated and filed in openwork, with a faggot of firewood and few cherry flowers. xviii.-xix.

1031.—*Iron*, same pattern as 1030, circular, with gilt roped rim. xviii.-xix.

As usual the above three pieces are described as in the style of Ito work, but it is probable that the "faggot" tsubas were made in the West of Japan.

1032.—*Iron*, chrysanthemum of sixty-four petals, perforated, surrounded by a circular rim touching the tips of the petals. xviii.

1033.—*Iron*, same type as 1032, but with double row of petals. xviii.

1034.—*Iron*, a chrysanthemum of sixty-two perforated petals. xviii.-xix.

1035.—*Shakudō*, chrysanthemum of sixty petals, in openwork. xviii.

1036.—*Iron*, circular, the moon crescent, in reserve with three stars in the sky, in a line within a border of radiating slots. xix.

1037.—*Iron*, circular, two plates perforated in chrysanthemum designs, one single the other with three rows of petals, placed over one another, held by an iron rim, and a hub-like *seppa dai*.

Ito work (?) xix.

J. C. HAWKSHAW COLLECTION.

1038.—*Iron*, square with slightly rounded corners, raised rim and *seppa dai*, the latter *aoi* shape like a *tachi tsuba*, the intervening web perforated with four rows of conventionalized imbricated waves; the rim inlaid with scrolls in gold *nunomé*. xviii.

1039.—*Iron*, basket shape, plaited pattern as 1040, but openwork right through, hollowed out in the solid; the handles gilt *nunomé*, *seppa dai* engraved in waves. Ito work (? Hirado). xviii.-xix.

1040.—*Iron*, rounded square, perforated on the faces and edge as a plaited hexagon pattern (like chair caning); gold *nunomé* border to *seppa dai* and *kozuka* hole. xviii.-xix.

1041.—*Iron*, geometrical design, a square centre the sides of which are produced and raccorded to the rim in a clockwise rotatory motion; the spaces left partly filled by reserves in openwork of long and short lines crossing one another at the ends. xix.

1042.—*Iron*, three insects in openwork within a rounded rim. xix.

THE AKASAKA SCHOOL.

In the Seventeenth Century Tadamasu of Kurokawadani in the Akasaka district of Yedo made perforated iron *tsuba* usually thick and of grained iron. This style of guard was very highly esteemed, and closely resembles that of the perforated Higo *tsuba*, so that the *Kinko Tanki* comparing the technique of both, gives as an indication the fact that the *seppa dai* is smaller in the Akasaka work, the details of the design are better, especially in the poems and groups of Chinese characters. and there are always two *riōhitsu*. Moreover, in old Akasaka work, the layers of iron show on the edge, and the *Nakago* hole is usually provided with rounded ends for the copper plugs.

The family is an extensive one, with eight masters, five of whom signed Tadatoki, and some thirty recorded pupils.

1043.—*Iron*, a Chinese landscape in openwork; pagodas, clouds, pine tree. The large *tsuba* signed: Tadatoki; the smaller: Tadatoki of Bushū, near *kozuka* hole, on face.

1044.—*Iron*, landscape of stream with boats, sluice gate, *Torii* tree and edicule on the banks under the rain. *Kebori* engraving on surface. Signed: Tadatoki (near *kozuka* hole, on face).

1045.—*Iron*, openwork of boats, flying geese in rain, clouds and small buildings in positive silhouette. Signed: Akasaka Tadatoki, of Bushū. xviii.

1046.—*Iron*, the signs of the Zodiac, in openwork. Signed: Akasaka Tadatoki of Bushū (Tadatoki at back near *kozuka* hole).

1047.—*Iron*, orchids (*ran*), in openwork, with *kebori* finish. Signed: Tadatoki (on back near *kogai* hole) and Akasaka, Bushū. early xix.

1048.—*Iron*, *shippō* pattern (with the lozenges cut out). Signed: Akasaka Tadatoki (this on back near *kogai* hole) of Bushū.

J. C. HAWKSHAW COLLECTION.

1049.—*Iron*, a chrysanthemum outline of sixteen petals, in openwork, charged with two pine needles and two small fir cones in reserve. Signed : Hikojūrō Tadatoki of Akasaka Bushū.

beginning xix.

1050.—*Iron*, a horse in *itozukashi* silhouette with broad sawcuts. Signed : Akasaka Tadatoki of Bushū (Tadatoki near *kozuka* hole, at back).

1051.—*Iron*, circular, enclosing five groups of *paulownia* leaves with *kebori* nerving. Signed : Akasaka Tadatoki of Bushū (Tadatoki at back near *kogai* hole). xix.

1052.—*Iron*, circular rim enclosing eight flowers of the wild pink, with centres perforated, connected by thin strips, *kebori* finish. Signed : Tadatoki on back, near *kozuka* hole, and Akasaka, Bushū no jiu on face.

1053.—*Iron*, circular, a flight of eleven *chidori*, clouds, stylised waves, two wagtails in a stream, *kebori* on surface. Signed : Tadatoki near *kozuka* hole, and on the back Akasaka, Bushū.

early xix.

1054.—*Iron*, three swallows amongst stylised clouds in Akasaka style, a few clouds gilt. Signed : Tadayoshi (Tadatoki) of Kōfu.

1055.—*Iron*, chrysanthemoïd, with the rim réentrant in the middle of each petal, curled petals and leaf left in reserve, second rim at top and bottom of *seppa dai*. Signed : Akasaka Tadashigé (on back, near *kozuka* hole).

1056.—*Iron*, circular with a grove of pine trees, a horse kneeling under the *seppa dai*, on either side a temple servant with umbrella and lantern and a noble, finished in *kebori* engraving. Signed on back near *kogai* hole : Tadashigé. xviii.

1057.—*Iron*, circular, perforated, five cranes in positive silhouette, Akasaka style. Signed : Tadashigé. xix.

1058.—*Iron*, circular, lenticular, with *shakudō* rim, the web pierced in *itozukashi* with a leaf of sagittaria in open silhouette, another leaf chased in low *intaglio* with *kebori*, and stem in hair line sawcut. Signed : Akasaka Tadanori. circa 1800.

1059.—*Iron*, the crest *sagari fuji* larger than 1062. Signed : Tadanori of Bushū. Akasaka.

1060.—*Iron*, *mokko* shape almost cruciform, gilt edge, polished surface perforated with two small stylised silhouettes of cocks. Signed in fine lines : Akasaka Tadanori of Bushū. middle xix.

1061.—*Iron*, in the shape of the *mitsu tomoye fuji*, three racemes of wistaria cut in openwork, twisted round in triscele fashion, as a crest with slight *kebori* on surface. Signed : Tadanao.

Akasaka xix.

1062.—*Iron*, *sagari fuji* crest in Akasaka style. Signed : Yeisei (Hide Kiyo) of Kōfu. xviii.

J. C. HAWKSHAW COLLECTION.

1063.—*Iron*, lenticular, perforated with the silhouette of two peonies, enclosing the *riōhitsu*.
Signed : Koreyoshi of Kōfu.

1064.—*Iron*, circular, lenticular. perforated with a circular moon across which fly five geese left in reserve. Signed : Tomoyasu of Bushū.

1065.—*Iron*, circular rim, perforated with a chrysanthemoïd outline inside, connected by leaves in openwork. Akasaka xviii.

1066.—*Iron*, circular rim, cut inside à jour with a chrysanthemoïd outline, rais forming the petals of another flower, with a solid leaf. Akasaka xviii.

1067.—*Iron*, chrysanthemoïd rim of thirty-two lobes enclosing four groups of *miōga*, connected by stylised wild geese. xviii.-xix.

1068.—*Iron*, chrysanthemoïd outline of twenty-four petals in openwork, with two reserves of small geese above and below *seppa dai*. The *riōhitsu* in the shape of superimposed lozenges. xix.

1069.—*Iron*, circular rim, enclosing three crests : *sauwastika*—*migimanju* (Matsudaira) *mitsu uroko* (but not Hōjō), *maru ni chigai taka no ha* (Abe) ; connected by stylised wild geese in flight. xix.

1070.—*Iron*, circular, two groups of *paulownia* leaves and tendrils in openwork. xviii.

1071.—*Iron*, a Chinese crown, staff and *ōgi* fan. Akasaka style.

1072.—*Iron*, circular, the moon, clouds and *kotō* bridges.

1073.—*Iron*, a chrysanthemoïd outline of twenty-four lobes with eight rais, enclosing a double octagonal frame. xviii.

1074.—*Iron*, thick, almost square, two rectangular cartouches separated by a small slot, one decorated with two stylised geese (*musubi karigane*), the other with the crest *ken katabami* (sorrel) and slanting *Ito* sawcut. xix.

1075.—*Iron*, a horse in outline. Akasaka style, xviii.

1076.—*Iron*, circular, *shippō* pattern.

1077.—*Iron*, cruciform, enclosing a double square, in thin lines terminating in boar's eyes. xviii.

1078.—*Iron*, rounded lozengular, shape of chrysanthemoïd outline, enclosing a stylised goose in flight, on each of the spokes. xviii.

1079.—*Iron*, eight lobed, with lozengular *seppa dai* from the corners of which spring four groups of two spiral adossées in broad sawcuts. Ito work, xviii.

1080.—*Iron*, circular rim enclosing five crests in *itozukashi*. Butterfly : *sagari fuji* (two, one in the round), bamboo, &c. Ito, early xix.

J. C. HAWKSHAW COLLECTION.

VARIOUS ATELIERS OF BUSHŪ.

- 1081.—*Iron*, twelve crests in circles, very delicate, Odawara, *itozukashi* work. xvi.
- 1082.—*Iron*, same design and technique but coarser. xviii.
- 1083.—*Iron*, same design and technique, still coarser. xviii.
- 1084.—*Iron*, five large *minogame* and two small ones, the long tails connected to form the oval outline of the *tsuba*. Surface modelling only in very low relief, the tails in *kebori*. Signed: Tokitoshi (Tokihisa) of Kōfu (Yedo). xix.
- 1085.—*Iron*, orchid (*ran*) formed into a circle. Signed: Tokihisa (Tokitoshi) of Kōfu.
- 1086.—*Iron*, circular, with round rim, reserve of wavy outline at bottom, and at the top *ramma* like band with beaded edges and perforated with a dragon in outline. Signed: Tokihisa (Tokitoshi) of Kōfu.
- 1087.—*Iron*, the crest *maru ni matsu kawa bishi*, the rim and sides of the lozenges are round in sections. Signed: Tokihisa (Tokitoshi).
- 1088.—*Iron*, circular, round rim enclosing a five-pointed star with arms of round section. Signed: Tokihisa (Tokitoshi) of Kōfu.
- 1089.—*Iron*, chased in low relief with three crests called *Maru ni Sumitate Yotsume*: four square eyes in a circle (So family of Tsuchima). Signed: Tokihisa of Kōfu (Yedo). xix.
- 1090.—*Iron*, circular, decorated with a *shippō* pattern quadrifoliated, with thin circles. Signed: Tokinaga (Tokitoshi) of Kōfu.
- 1091.—*Iron*, three large rice bales in the round. Signed: Tokihisa (Tokinaga) of Bushū. xix.
- 1092.—*Iron*, a buckle, circular, heavy, the ring oval (8 by 11 mm.); inscribed: made of *Namban tetsu* (foreign "southern barbarian" iron. Signed: Tokihisa (Tokitoshi) of Kōfu.
- 1093.—*Iron*, lenticular, perforated with a crane in flight above pine trees (*itozukashi*). Signed: Tokinao of Kōfu. xix.
- 1094.—*Iron*, perforated in broad sawcuts with the silhouette of a descending dragon. Signed: Tokinao of Kōfu. xix.
- 1095.—*Iron*, ears of rice forming a circle. Signed: Tokinao of Bushū.
- 1096.—*Iron*, lenticular, perforated with a symmetrical design of conventional floral nature. Signed: Tokinao of Kōfu.
- 1097.—*Iron*, three *gingko* leaves overlapping one another and forming a circle; soft surface modelling in the round with *kebori* nerving. Signed: Namitoshi of Kōfu.
- 1098.—*Iron*, eight *mitsutomoye*, with centre of each *tomoye*'s head perforated, arranged in a circle. Signed: Namitoshi of Kōfu.

J. C. HAWKSHAW COLLECTION.

1099.—*Iron*, lenticular, perforated with clouds leaving the crescent of the moon in reserve, and pine trees; the lower part chased with a lake and two small houses on the shore with reeds inlaid; a golden bird (cuckoo) in flight above the pines. At the back, nets drying. Signed: Namitoshi of Yedo.

1100.—*Iron*, two cymbals and their cords. Signed: Sadanao of Kōfu. xix.

1101.—*Iron*, a pair, polished surface with reduced edge, gilt. On the large one, a horse by a stream, on the other a horse only, cut in silhouette, in *itozukashi*, back view in either case. Signed: Bamen Tsunemasa with *Kakihan*. circa 1800

1102.—*Iron*, lenticular, polished, engraved with three horses, in a field. Signed: on one side Kikuchi Tsuneaki, on the other Bamen Tsunemasa, both with *Kakihan*. xix.

1103.—*Shibuichi*, a *paulownia* tree above a wall, *itozukashi* style. Signed: Bamen Tsunemasa. circa 1800

1104.—*Iron*, circular, perforated in *itozukashi* with two bamboos. Signed: Bamen Tsunemasa with *Kakihan*. about 1800.

1105.—*Iron*, a pair, rounded square, the metal deeply embossed on one side to form high relief on the other. Shoki, in a rain coat from which his sword slightly protrudes, scowls at an oni kneeling on the muddy ground. The *kozuka* holes are fretted in the shape of struggling oni with a small reserve gilt for the eye. Signed: Sakuma Nobuhide of Kōfu (Yedo) after Hanabusa Itcho's drawing.

1106.—*Shakudō*, a pair of tsuba, chrysanthemum leaves and buds stylised in the round, with *kebori* work. Itozukashi. xix.

1107.—*Shakudō*, circular, polished surface. A dragon fly in *itozukashi*, a broken wheel, and a peach flower, same treatment. late xviii.

1108.—*Silver*, chrysanthemum with thirty-two petals fluted and hollowed, perforated with a *kiku* crest of sixteen petals, and a half flower. xviii.

1109.—*Copper*, gilt all over, cut in *itozukashi* style in stylised clouds, a small bird, modelled in the round, in *shakudō*, fastened in one of the openings. xix.

1110.—*Sentoku*, circular, perforated with stylised fronds, in Akasaka style, the surface shows still some cross-hatching and traces of gold *nunomé* inlay. xviii.

1111.—*Sentoku*, circular, within a wide rectangular rim, young fronds of bracken modelled in the round. xviii.

1112.—*Shakudō*, a group of chrysanthemum flowers chased in the round, approximating a lozenge in general outline. xix.

J. C. HAWKSHAW COLLECTION.

1113.—*Shakudō*, falcon, old pine tree and waterfall, modelled in the round in Choshu style. Signed: Hironaga of Bushū (Yedo). xix.

1114.—*Shakudō*, *mokko* shape with rectangular rim, the whole surface on both sides covered with cherry flowers in low relief, stamens in gold. xix.

1115.—*Shakudō*, two worm-eaten leaves in the round, the nervures of the leaves in gold wire inlay. xix.

1116.—*Shibuichi*, two *aoi* leaves in the round, inscribed within a circle. xix.

1117.—*Iron*, openwork of high *susuki* grass through which three deer are running; the crescent of the moon left in reserve and covered with silver appears between the grasses. xix.

1118.—*Iron*, circular with raised rim, the design is a symmetrical one of chrysanthemums and carnations bunched together on both sides, the flowers silvered and gilt, mixed with *susuki* grass the blades of which are thin steel strips attached at both ends, overlapping one another in places. The whole is unfortunately much eaten away by rust and difficult of identification. late xvii.

1119.—*Iron*, unevenly forged to a rough surface, perforated with a flight of five birds above a rice field in which a musical scarecrow is fixed. The rice *shakudō* with gilt ear, the scarecrow *shakudō* with silver ropes. At the back peasant's hat and reaping hook. early xviii.

1120.—*Iron*, a thin rounded rim enclosing a square, also extremely thin, the diagonals of which attach the rim to the *seppa dai* and to the *kozuka* hole. Decorated with dots and leaves in gold *nunomé*. Inscribed with the character *kiu* (nine). xviii.

1121.—*Iron*, rounded square with raised rim, inlaid in relief with Ota Dōkwan and the servant girl, *shibuichi* with gold pattern, details of dress gilt. The rain inlaid in silver lines, some flush with the surface, some in relief. Signed: Ganshōsai Masaharu. xix.

1122.—*Iron*, large tsuba with slightly raised rim. Daikoku, with a fan in the left hand, leaning against Hotei's bag tosses three *tama* with the right hand; at back, the rat and hammer. Signed: Teitan (Teiso). late xix.

1123.—*Iron*, rounded square, bi-concave, with reduced rim, mat surface, inlaid with a rabbit in *shibuichi* and silver, and another one in *itozukashi* and surface modelling, playing in a field, near a stream (inlaid silver cross-hatching) amongst lespedeza, under the full moon (silver). Signed: Kazuyoshi (Ichio) with *Kakihan*. xix.

1124.—*Iron*, with raised rim, chased in high relief with a figure of Shoki standing, cut into by the *kogai* hole and partly cut away to enlarge the *seppa dai*. Rocks and details of dress gilt in *nunomé*, rim also gilt. xviii.

1125.—*Iron*, nearly circular, chased in high relief with wood pigeons (overlaid silver, gold, *shakudō*) on, and under a tree. xix.



1057.



1028.



1061.



1074.



1056.



909.

XX. AKASAKA.

J. C. HAWKSHAW COLLECTION

1113.—*Shakudō*, falcon and pine tree and waterfall, modelled in the round in *chōkoku* style. Signed: Hironaga of Bushū. xix.

1114.—*Shakudō*, *tsukubai* shape with rectangular rim, the whole surface on both sides covered with cherry flowers in low relief, stem in gold. xix.

1115.—*Susuki*, two worm-eaten leaves in the round, the nervures of the leaves in gold wire inlay. xix.

1116.—*Shakudō*, two *aoi* leaves in the round, inscribed within a circle. xix.

1117.—*Iron*, openwork of high *susuki* grass through which three deer are running; the crescent of the moon left in reserve and covered with silver appears between the grasses. xix.

1118.—*Iron*, circular with raised rim, the design is a symmetrical one of chrysanthemums and carnations bunched together on both sides, the flowers silvered and gilt, mixed with *susuki* grass, the blades of which are thin steel strips attached at both ends, overlapping one another in places. The whole is unfortunately much eaten away by rust and difficult of identification. late xvii.

1119.—*Iron*, unevenly forged to a rough surface, perforated with a flight of five birds above a rice field in which a musical scarecrow is fixed. The rice *shakudō* with gilt ear, the scarecrow *shakudō* with silver ropes. At the back peasant's hat and reaping hook. early xviii.

1120.—*Iron*, a thin rounded rim enclosing a square, also extremely thin, the diagonals of which attach the rim to the *seppa dai* and to the *kozuka* hole. Decorated with dots and leaves in gold *nunomé*. Inscribed with the character *kiu* (nine). xviii.

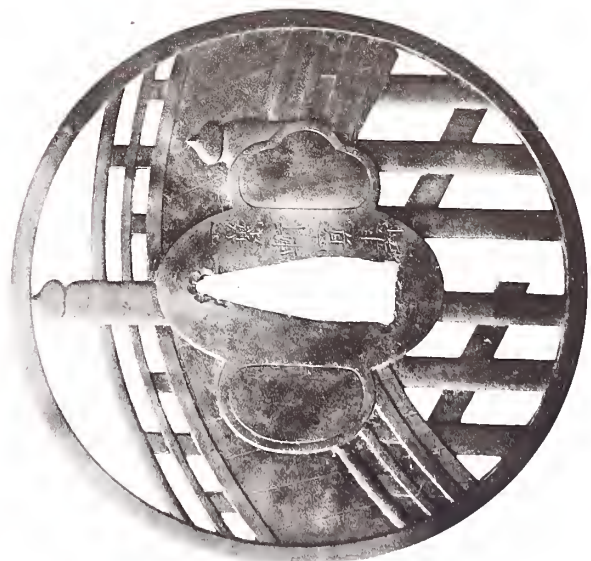
1121.—*Iron*, rounded square with raised rim, inlaid in relief with Ota Dōkwan and the servant girl, *shibuichi* with gold pattern, details of dress gilt. The rain inlaid in silver lines, some flush with the surface, some in relief. Signed: Ganshōsai Masaharu. xix.

1122.—*Iron*, large *tsuba* with slightly raised rim. Daikoku, with a fan in the left hand, leaning against Hotei's bag, tosses three *tama* with the right hand; at back, the rat and hammer. Signed: Teitan (Teiso). late xix.

1123.—*Iron*, rounded square, bi-concave, with reduced rim, mat surface, inlaid with a rabbit in *shibuichi* and silver and another one in *itozukashi* and surface modelling, playing in a field, near a stream (inlaid silver cross-hatched) amongst lespedeza, under the full moon (silver). Signed: Kazuyoshi (Ichio) with *Kakiharu*. xix.

1124.—*Iron*, with raised rim, modelled in high relief with a figure of Shoki standing and leaning by the *kogai* hole and partly cut away to enlarge the *seppa dai*. Rocks and clouds of iron gilt in *nunomé*, rim also gilt. xvii.

1125.—*Iron*, nearly circular, modelled in high relief with wood pigeons overlaid silver, gold, *shakudō* on, and under a tree. xix.



J. C. HAWKSHAW COLLECTION.

1126.—*Iron*, oblong with rounded sides and corners, raised edge, flat surface chased and inlaid in relief with the Rakan Handaka evoking a dragon out of his begging bowl (man *shibuichi*, bowl *shakudō*, dragon gilt). At the back, incense burner on a rock. Signed: Toshihiro.

late xviii. or early xix.

1127.—*Iron*, circular rim enclosing a series of chrysanthemum flowers in the round, some perforated, the petals gilt and silvered in *nunomé*. xviii.-xix.

1128.—*Iron*, two peaches on their twig and with the leaves, worm-eaten and touched with gold, chased in the round, symmetrical design. xviii.-xix.

1129.—*Iron*, rounded oblong, the rim and edge chased as a wreath of chrysanthemum flowers and leaves in high relief, connected to the *seppa dai* by a scrollwork of thin tendrils. late xviii.

1130.—*Iron*, *mokko* shape, a series of cherry flowers with gold antheræ, chased in the round.

xix.

1131.—*Iron*, narrow circular rim enclosing a gourd vine chased in the round, with leaves modelled with ribs and nerves in low relief. xix.

1132.—*Iron*, *mokko* shape, a gourd vine covered with two flowers and twenty-six fruits, chased in the round, inlaid with tendrils in gold of two colours, and the flowers touched with gold *nunomé*.

xix.

1133.—*Iron*, rim of square section enclosing a gourd vine chased in the round, patches of *rinzu* pattern in gold *nunomé* on rim and edge, also patches of gold *nunomé* on leaves and tendrils.

xix.

1134.—*Iron*, narrow rim of semi-circular section enclosing some fern-like sprays of trifoliated leaves, the stems of which overlap one another, chased in the round with undercut work. xix.

1135.—*Iron*, narrow rim enclosing two branches of chrysanthemum chased in the round, with leaves and flowers. xix.

1136.—*Iron*, chrysanthemum flower with three rows of twenty petals; the central one in openwork, the second row imbricated, perforated internally, the third row chased deep within a bevelled rim, but chased in relief on the other side. Traces of silver *nunomé* on central row, two lines of gold around *seppa dai* and outlining second row. xvii.

1137.—*Iron*, chased in openwork, in the round with a stylised pattern of leaves in fern-like scrolls, charged with a *kiku* and two *kiri* crests. xix.

1138.—*Iron*, rounded oblong with beaded edge, two butterflies and two chrysanthemum flowers, in the round. xix.

1139.—*Iron*, with gilt rim, narrow rim enclosing a design of net in openwork charged with *kiku* and *kiri* crests, one of each solid and one perforated. xix.

J. C. HAWKSHAW COLLECTION.

1140.—*Iron*, narrow rim, enclosing a bamboo, chased in the round in openwork, the leaves rubbed with patches of gold. xix.

1141.—*Iron*, *mokko* shape, with the raised edge chased in a sunk border of waves in *kebori*, enclosing two butterflies chased in the round, and chrysanthemum flowers about the *seppa dai*. Gold *nunomé* on rim and details. xvii.-xviii.

1142.—*Iron*, the rim inlaid with *nishiki* pattern in gold *nunomé*, the field chased in the round with a curtain, an *eboshi* (inlaid *nishiki*) and a quantity of *aoi* leaves with twisted undercut tendrils and stems. xix.

1143.—*Iron*, symmetrical arrangement within a nearly square outline of two chrysanthemum branches with flowers, buds and leaves, chased in the round and covered all over with gold *nunomé*. xvii.-xviii.

1144.—*Iron*, rounded oblong shape, broad rim bevelled inside, enclosing a design of large chrysanthemum and *susuki* grass, partly overlapping it, chased in the round, and touched with gold inlay on the leaves. xix.

1145.—*Iron*, *tachi* shape, modified at the top and corners in a mixture of *aoi* and *mokko* outlines, chased in openwork with lespedeza, gentian, eupatorium and chrysanthemum. xix.

1146.—*Iron*, circular, thin, chased within a narrow rim with a design of chrysanthemum flowers and overlapping undercut scrolls. late xviii.

1147.—*Iron*, the rim inlaid in gold *rinzu* and attached to the *seppa dai* by cherry flowers partly gilt, on each side of the *riōhitsu* solid elliptic reserves in a double border with median line in *itozukashi* sawcut, chased as a conventional flower of many petals inlaid with a series of *kiku* in gold. xix.

1148.—*Iron*, half cherry flowers at top and bottom, in lobed openings, cartouches at sides of *riōhitsu* chased with clouds, borders inlaid with gold *karakusa* and filled with *ishimé*. xix.

1149.—*Iron*, a basket filled with chrysanthemums. xix.

1150.—*Iron*, square with rounded corners, thin rim enclosing a plum tree in flowers, chased in the round. Chōshu influence, Kawaji style. xix.

1151.—*Iron*, circular, rim enclosing a plum branch chased in the round, with three flowers. Kawaji style. xix.

1152.—*Iron*, a bundle of *Nusa*—cut paper strips attached in the centre by a string—curled in a circle, chased in the round. Signed: Hisanobu. xviii.

1153.—*Iron*, two sheaves of iris, one above the other below *seppa dai* with the leaves deeply chased. xix.

1154.—*Iron*, *mokko* shape, the edge showing remains of *nishiki* inlay in gold *nunomé*, the faces chased with *kiku*, *eupatorium*, *susuki* grass and gentian. late xviii. or early xix.

J. C. HAWKSHAW COLLECTION.

1155.—*Iron*, chased in low relief with sprays of chrysanthemums, part of the flowers and nerving of leaves in gold *nunomé*. xix.

1156.—*Iron*, the edge worm-eaten and gilt, both faces chased with sunk panels and *tanzaku*, the latter inscribed with portions of poems. In the fan-shaped panels are chased Akabito, Sotoori Hime and Kuronushi (three of the greatest poets), their faces inlaid, the dresses treated in *nishiki* pattern in *nunomé*. Signed : Tomoyoshi. xix.

1157.—*Iron*, small tsuba, two sea crawfish, in the round. Signed : Masasada (cast copy). Bushū. xviii.

1158.—*Iron*, chased in relief with a landscape of paddy fields from which two men return, loaded with rice sheaves, to a small house or barn built against a cliff and over which grows an old pine. Signed : Tomonobu of Tota (Yedo).

1159.—*Iron*, chased in relief and inlaid, on the face with Narihira and his sword-bearer standing by the Choi Tamagawa in Musashi, at the back the scene is completed with the usual houses under a pine tree and the rice mortar in the foreground. Landscape in Choshu style. xix.

1160.—*Iron*, chased in high relief work with a rocky Chinese landscape amongst clouds, over which hovers a crane (inlaid silver, gold legs, *shakudō* bill); on a high rock stands a sage (clad in gilt garments). On the river below, a covered boat in which two men indulge in idleness, with a wine jar and cake box at their elbow. On the back, an old pine and some poles used for drying nets, range of mountains in the distance. Cf. 1161. late xviii. or xix.

1161.—*Iron*, the face chased with a Chinese landscape and inlaid with two men in a boat, and one on the rocks; a crane in the sky. At the back with a small building and, generally, the whole design and treatment identical but for small differences in insignificant details with No. 1160. late xviii.

1162.—*Iron*, chased in low relief with a landscape in Choshu style, a woman leading an ox laden with firewood; tether gold, small pines inlaid *shakudō* and copper. Signed : Mitsuyoshi with *Kakihan*. xix.

1163.—*Iron*, slightly bi-concave, with raised rim, chased in low relief with a Chinese landscape, inlaid with a Chinese sage on horseback, his attendant carrying as usual a *kotō* wrapped up; on the back, a man trudging on the road, his hat slung on his back. xix.

1164.—*Iron*, solid web with raised rim, chased in high relief with a *karashishi* on a rock from which issues a waterfall; peony at back growing behind a hollow rock. Signed : Masanori. xix.

1165.—*Iron*, rounded oblong in imitation of old wood, with the chasing going over the edge; line of silver as a border, and spider's web inlaid in gilt wire. late xviii.

1166.—*Iron*, rounded oblong, chased in imitation of old weather-worn wood. xviii.

J. C. HAWKSHAW COLLECTION.

1167.—*Shirome* (speculum metal), rounded square, an old board, eaten away by age, and partly rotted into holes.

1168.—*Iron*, almost circular, chased as a piece of much worn timber into many holes with lumps and hollows, over which remain traces of a spider's web inlaid in short pieces of gold wire; inlaid with five ants in copper and brass. xviii.

1169.—*Iron*, rounded square, chased in imitation of old weathered and worm-eaten wood, with a knot hole; inlaid with five fire-flies: *Hotaru*.

1170.—*Iron*, circular, a piece of wood rotted away and full of holes, overlaid with a crowd of fire-flies in copper gilt (red and yellow gold). xviii.

1171.—*Iron*, circular, the surface fluted, the twenty-one vertical flutings being unequal and symmetrically distributed; large in the centre, three small, large hollow, two small, large convex, two small, large hollow and symmetrically on the other half, the convex side on one face corresponding to a concave flute on the back; cut in openwork with the silhouette of two swallows in flight. Signed: Kaneharu. xix.

1172.—*Iron*, circular rim, with brass outer rim, enclosing a design of five worm-eaten fans, chased in the round. xix.

1173.—*Iron*, *mokko* shape, the rim chased as a sunk border within two narrow lines, decorated with cherry flowers in low relief and *kiku* in *nunomé*. The four panels filled with one large chrysanthemum each above and below *seppa dai*, and two small ones each at the side of the *riōhitsu*. xix.

1174.—*Iron*, circular rim, enclosing a symmetrical design, four *mitsutomoye* in rings attaching the *seppa dai* to the rim, and the whole connected together by three groups of arrow ends. xvii.-xviii.

1175.—*Iron*, *mokko* shape, almost cruciform, four semi-ellipses forming a rim within each perforation of which is a semi-ellipse terminating in scrolls; perforated boar's eyes at the réentrant angles. xix.

1176.—*Iron*, the seven stars of the Northern Bushel, arranged in an outline suggestive of a coiled dragon. xix.

1177.—*Iron*, *mokko* shape; four ellipses treated^a as *shippō* patterns in openwork. xix.

1178.—*Iron*, openwork, two symmetrical groups of two *gingko* leaves forming the *riōhitsu*, the *seppa dai* further attached to the rim by lozengular reserves; no surface modelling. xix.

1179.—*Iron*, octagonal rim with rounded corners, inside which a square is inscribed, overlaid by a cross; openwork throughout, without surface modelling. xix.



1193.



1194.



1197.



1270.



1268.



1229.

J. C. HAWKSHAW COLLECTION.

1167.—*Shirome* (speculum metal) rounded square, an old board, eaten away by age, and rotted into holes.

1168.—*Iron*, almost circular, chased as a piece of much worn timber into many holes with lumps and hollows, over which remain traces of a spider's web inlaid in short pieces of gold wire; inlaid with five fire-flies in copper and brass.

1169.—*Iron*, rounded square, chased in imitation of old weathered and worm-eaten wood, with a knot hole, inlaid with five fire-flies: *Hotaru*.

1170.—*Iron*, circular, a piece of wood rotted away and full of holes, overlaid with a crowd of fire-flies in copper gilt (red and yellow gold).

1171.—*Iron*, circular the surface fluted, the twenty-one vertical flutings being unequal and asymmetrically distributed: large in the centre, three small, large hollow, two small, large convex, two small, large hollow and symmetrically on the other half, the convex side on one face corresponding to a concave flute on the back; cut in openwork with the silhouette of two swallows in flight. Signed: Kaneharu.

1172.—*Iron*, circular rim, with brass outer rim, enclosing a design of five worm-eaten fans, chased in the ground.

1173.—*Iron*, *mokko* shape, the rim chased as a sunk border within two narrow lines decorated with cherry flowers in low relief and *kiku* in *munomé*. The four panels filled with one large *chrysanthemum* each above and below *seppa dai*, and two small ones each at the side of the *riôhitsu*.

1174.—*Iron*, circular rim, enclosing a symmetrical design, four *mitsutomoye* in rings attaching the *seppa dai* to the rim, and the whole connected together by three groups of arrow ends.

1175.—*Iron*, *mokko* shape, almost cruciform, four semi-ellipses forming a rim within each perforation of which is a semi-ellipse terminating in scrolls; perforated boar's eyes at the reëntrant angles.

1176.—*Iron*, the seven stars of the Northern Bushel, arranged in an outline suggestive of a coiled dragon.

1177.—*Iron*, *mokko* shape; four ellipses treated as *shippô* patterns in openwork.

1178.—*Iron*, openwork, two symmetrical groups of two *gingko* leaves forming the *seppa dai* further attached to the rim by lozenge-shaped reserves; no surface modelling.

1179.—*Iron*, octagonal rim with rounded corners, inside which a square is described, overlaid by an openwork throughout, without surface modelling.

XXI. CHOCHO. XIX.



J. C. HAWKSHAW COLLECTION.

1180-1181.—*Iron*, rounded square, a pair, thick *tsuba* with unevenly hammered surface, inlaid in very high relief, the large one with two armour cases, one *shakudō* and silver, the other copper, bearing the *Kuyō sakura* crest of Higo and the character *Zen* (advance). The small *tsuba* decorated with a bow (*shakudō* and silver), three arrows and two quivers, with the same crest. Signed : Kunihiro. xviii.

1182.—*Iron*, circular, thick, with openwork design of three *aoi* leaves, nerved in gold *hirazōgan*, arranged as a Tokugawa crest. Signed : Kunihiro. xviii.

1183.—*Iron*, circular, thick, with somewhat uneven edge, both faces punched with a series of cherry blossoms by means of three punches 14, 9 and 6 mm. respectively in diameter. *Udenuki ana* lined silver. Signed : Kunihiro of Bushū. xviii.

1184.—*Iron*, small lenticular *tsuba*, inlaid in silver *nunomé* with a spider in its web, some butterflies, a wasp, a frog and a *cicada*. Signed : Kunihiro (poor). late xviii.

1185.—*Iron*, hollowed out as an ink slab, across the well of which are placed two sticks of Chinese ink, one *shakudō*, the other *shakudō* inlaid gold. A *judé* (*shakudō*, silver, tipped *shakudō*) laid on the high part, flat back, *shakudō* rim. A pair. Signature merely scatched on, almost illegible : Kunihiro.

1186.—*Iron*, large *tsuba*, square with cut corners and rim brought inwards in two equidistant places on each side. The *riōhitsu* useless, each in the shape of two small circles tangent to the *seppa dai* and to the frame. The large holes at top and bottom filled with copper plugs engraved with chrysanthemum, plum and bamboo, *yūran*, &c. The iron signed : Kunihiro of Bushū. xviii.-xix.

1187.—*Iron*, finely grained iron, perforated with the sun disk and the moon crescent, horns outwards, both holes plugged with *shakudō*. Signed : Kuninaga. xvii.

1188.—*Iron*, circular, thick, inlaid in relief with a crab (*shibuichi*) and bamboo with rounded leaves (*shibuichi*, *shakudō*). At the back inlaid with a branch of chrysanthemum and a reed. *Riohitsu* lined *shakudō*. Signed : Kunitsugu of Kōfu. xviii.

1189.—*Iron*, circular, lenticular, perforated with two rings entering one another, in sawcuts 2 mm. wide with very little metal left to keep the whole together. Signed : Hirokuni. xviii.-xix.

SCHOOLS OF THE CHŌSHŪ PROVINCE.

The province of Chōshū or Nagato, the furthest west on the main island, is well known amongst *tsuba* collectors for the fine iron work produced chiefly at Hagi.

The origin of the Chōshū *tsuba* makers is doubtful; it has been suggested that a Fourteenth Century smith named Mitsutsuné was the first Chōshū artist, but there is no actual proof of his existence. The specimens met with in Europe are at any rate from three to four centuries

J. C. HAWKSHAW COLLECTION.

younger. Most of them bear the name of the town of Hagi which was a remarkable centre of activity as early as the Seventeenth Century, but there again it is not certain whether the addition of "Hagi no jiu" indicated actual residence or merely served as a claim by the artist to the fame attached to the Hagi schools.

As in Higo, a number of families made "Chōshū tsuba." The Nakai family which had migrated from Yamaguchi in Suwo was the parent school of a number of separate ateliers: Kaneko, Inouyé, Kawaji, Nakahara, and others, amongst which the Okamoto who later originated the Tetsugendo family.

Most of these schools are represented in the following pages. In character the Chōshū tsuba vary from the solid web, chased on the surface in more or less high relief, with landscapes in Chinese style, or scenes of Japanese life, to perforated tsuba with much detail and surface modelling; finally the main family of Nakai used inlays of copper and other metals, which somewhat recall the style of the Shoami school. It is obvious that much of the early Chōshū work was influenced by the Umetada and the Shoami masters.

The style of Chōshū in turn influenced the Bushu school, as will be seen from a few specimens in this catalogue, to such an extent that it is often difficult to discriminate one from the other, although as a rule the work of the Yedo school does not present the deep black patina, rich as that of a cake of Chinese ink, so characteristic of the Chōshū school.

1190.—*Iron*, circular, narrow rim, decorated in openwork with a maple tree, two small thatched edifices, spotted deer running away; slight gold inlay on deer, top of gables and grasses. Signed: Nakai Tomotsune (II) of Hagi Chōshū. xviii.

1191.—*Iron*, circular rim, the field partly covered with a *shippō* pattern in large thin circles, *marubori*. Signed: Nakai Zensuke of Hagi Chōshū. xviii.

1192.—*Copper*, thin, octagonal tsuba, with the angles slightly drawn in; within a narrow rim, a *hōwō* in the round above a *paulownia* tree, some of the leaves in *itozukashi*, the blossoms gilt in *nunomé*. Signed: Nakai Zensuke Tomotsune of Chōhan (Chōshū). early xviii.

1193.—*Iron*, rounded square, with edge inlaid in key pattern in gold. Inlaid on the face, in high relief with Kadori Miojin pressing a gourd against a *namazu*; (the man copper, the fish *shakudō*) at the bottom of the water, amongst water weeds tossed by the current. On the back, an asarum, blown in the wind forms the centre of a vortex in the water. The face signed: *Nakai* Yoshisuke (Zensuké) of Hagi Nagato, the back Go Tomonobu. end xviii.

1194.—*Iron*, irregular outline, perforated with a small *kōgai* hole, the *kozuka* hole elongated all over the top of the *seppa dai*, to suggest an irregular pond on the sides of which copper gilt weeds emerge upon the surface; several small holes complete the illusion. Inlaid in copper with a sparrow in flight, and with a small plant, the leaves copper and *shakudō*, flowers gilt. Signed: Nakai Zensuke of Hagi, Chōhan. xviii.

J. C. HAWKSHAW COLLECTION.

1195.—*Iron*, circular, chased in low relief, with slight gold *nunomé* decoration; a trestle bridge negotiated by two men, water wheel in the foreground, landscape of mountains covered with small temples amongst trees. At the back, continuation of the landscape, on foreground three peasants, with rain coats, towing a hidden boat, other boat emerging from a clump of rushes. Signed: Nakai Zensuke, Tomotsune, of Hagi, Chōshū. xviii.

1196.—*Iron*, circular, enclosing a spray of bamboo leaves, worm-eaten, and a small crab partly resting on the lowest one, *marubori*. Signed: Tomotsune of Hagi, Chōshū. xix.

1197.—*Iron*, circular, the edge chased with a pattern of hollow rectangles, end to end, the face chased in low relief with two Chinese junks and three men in a small boat; at back, covered sampan in the sea, under a mountain. Signed: Tomoyuki.

1198.—*Iron*, narrow rim enclosing a *dokudami* plant, chased in the round. Signed: Tomoyuki of Chōshū. xix.

1199.—*Iron*, chased in relief, with a landscape in the mountains, a river over which crosses a crazy bridge, on the right bank houses under a pine tree, towards which a peasant returns with his hoe on his back; on the reverse, rice fields and scarecrow. Signed: Shoriushi Tomoyuki.

1200.—*Iron*; same scene as 1199, but with two peasants instead of one, and slight difference in technique; the growth on the trees and rocks instead of being in large plates with numerous marks of a *nanako* punch are single beads with a central punchmark. Signed: Shoriushi Tomoyuki. xix.

1201.—*Iron*, lozengular, the *inouye sakura* (two cherry flowers folded and affrontés) in the round. Signed, in running hand: Tomonobu of Chōshū, with *Kakihan*. xviii.

1202.—*Iron*, square with corners brought in, narrow rim enclosing a *saihai* (commander's baton) chased in the round, the stick inlaid with *karakusa* in gold *nunomé*. Signed: Tomotomi of Chōshū. xix.

1203.—*Iron*, chased in low relief with a Chinese landscape on one side and three views of Omi on the back (Katada, Hirayama, Karasaki). Signed: Tomohira of Hagi Chōshū. xix.

1204.—*Iron*, a barnyard, over the hedge of which appears a banana tree; on the top of the door a cock looking down; inside the yard a hen and three chicks; creeping gourd vine inlaid gold on the door and hedge; at the back, a cypas. Signed: Inouye Kiyotaka of Hagi, Chōshū. end xviii.

1205.—*Iron*, rounded square; the story of Kosekiko and Chorio, in *marubori*, Kosekiko on horseback on the bridge, Chorio in the river, holding his sword with one hand, and steadying himself with the other upon one of the bridge posts; edge inlaid with key pattern in gold. Signed: Inouye Shōzaemon Kiyotaka of Hagi, Chōshū. late xviii.

1206.—*Iron*, a wasp's nest in natural outline and surface chiselling, inlaid in copper with three wasps (*shakudō* legs, gold eyes). Signed: Yamichi Ippai Tomokiyo of Hagi, Chōshū. circa 1770.

J. C. HAWKSHAW COLLECTION.

1237.—*Iron*, chased with a dragon in relief, the tail in the waves at the back, the body coming out of the sea on the face, facing right on the small *tsuba*, left on the large one. Signed: Oka Shigetsune, living in the castle of Hagi in Nagato, dated Bunsei, second year *kōshin no shun no hi* (according to this it was really the spring of 1820, the third year of Bunsei).

1238.—*Iron*, oblong, outline rounded and lobed in a border of waves, partly perforated between the crests; on the face, *chidori* in flight, five on one side two on the other. Signed: Shigetsune of Hagi, Chōshū. xix.

1239.—*Iron*, large, rounded oblong, without *riōhitsu*, polished surface, chased in low relief with a carp leaping a waterfall; on the back, landscape of rocks through which runs a double waterfall. Signed: Nobukane of Hagi, Chōshū. xix.

1240.—*Iron*, circular, chased in low relief with a Chinese landscape, trees and figures inlaid brass and silver, on the other with a Japanese landscape, a man fishing and an ox drawing a timber wagon. Note the peculiar chrysanthemoid knobs of metal inlaid here and there. Signed: Murata Sadashige. Style: Choshū Nakai.

1241.—*Iron*, a mat of rice straw circularly coiled, with a few golden grains showing. Signed: Tomotsuru, inscribed: this was forged of *namban* iron.

1242-3.—*Iron*, a pair, nearly square with rounded corners and sides, chased in low relief with a border of four chrysanthemum flowers and leaves enclosing a design of peonies, also in low relief with *kebori* finish. Signed: Nagahiro of Hagi, Chōshū. early xix.

1244-5.—*Iron*, a pair rounded oblong, both of larger size than usual, chased in relief with elongated dragons of rounded shape and fox-like heads, curving over the edge. The background decorated with gourd leaves in the form of the crest *onizuta* (Matsudaira of Mikawa). Signed: the large one, Toyoyuki, in minute *sosho* hand; the small one, Masatomo of Chōshū.

1246.—*Iron*, circular, face and edge chased with a series of large chrysanthemum flowers in the round, leaving a number of apertures. Signed in cursive: Noriyuki of Chōhan. early xix.

1247-8.—*Copper*, pair of *tsuba*, in the shape of peonies, the petals worked in low relief, and finished in *kebori*. Signed: Yoshiaki (Riomei) of Chōshū. xix.

1249.—*Iron*, circular without *riōhitsu*, decorated in low relief in Chōshū style with a herd of cattle; seventeen on the face, eleven on the back, including six calves; every beast with a halter attached to the nose. The ground gently undulating, the grass engraved in *kebori*. Signed: Yoshitani. xix.

1250.—*Iron*, rounded square, decorated all over with flaming *tama* (nineteen on face, twelve on back). Signed: Yukimitsu of Hagi, Chōshū. xix.

1251.—*Iron*, circular, four groups of two racemes of wistaria, conventionally treated with curled stems. Signed: Yukitoshi of Chōshū. circa. 1800.

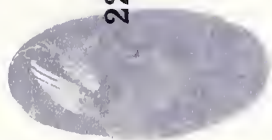
1252.—*Iron*, rounded square, chased in relief with a dragon, issuing from the waves, its



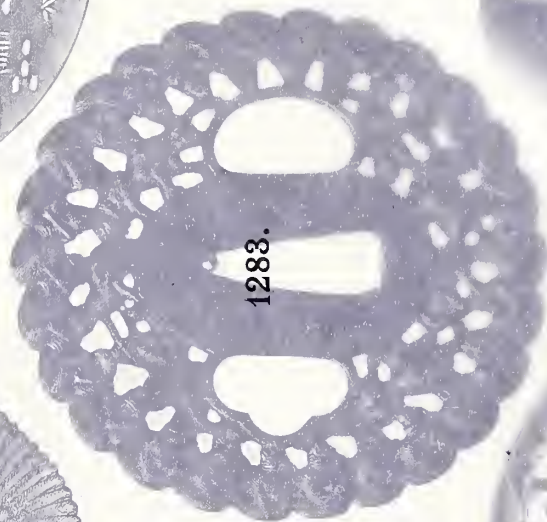
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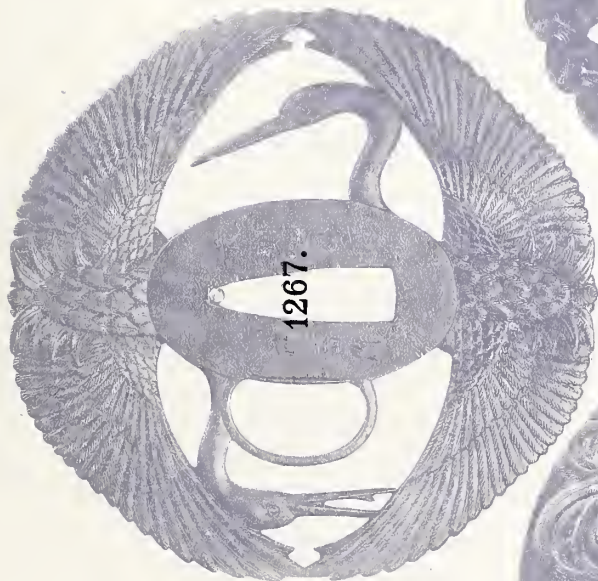
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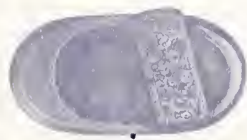
1266.



1204.



1280.



1816.



1287.

J. C. HAWKSHAW COLLECTION.

1217.—*Iron*, chased with a design in relief, a tail in the waves at the back, the body issuing out of the sea on the face being split on the small tsuba, left on the large one. Signed: Oda Shigetsune living in the castle of Hagi in Nagato, dated Bunsei, second year *kōshin* (no shun) (according to this it was made the spring of 1820, the third year of Bunsei).

1238.—*Iron*, oblong, rounded and lobed in a border of waves, partly perforated between the crests, on the face three in flight, five on one side two on the other. Signed: Shigetsune of Hagi, Chōshū.

1270.—*Iron*, large rounded oblong, without *riōhitsu*, polished surface, chased in low relief with a design of a landscape, on the back landscape of rocks through which runs a double waterfall. Signed: Shigetsune of Hagi, Chōshū.

1280.—*Iron*, circular, chased in low relief with a Chinese landscape trees and figures inlaid with silver, on the other with a Japanese landscape, a man fishing and an ox drawing a wheelbarrow. Between the peculiar chrysanthemoid knobs of metal inlaid here and there. Signed: Shigetsune of Hagi, Chōshū.

1281.—*Iron*, a mat of rice straw circularly coiled, with a few golden grains showing. Signed: Shigetsune of Hagi, Chōshū. This was forged of *namban* iron.

1282.—*Iron*, a pair, nearly square with rounded corners and sides, chased in low relief with a border of four chrysanthemum flowers and leaves enclosing a design of peonies, also in low relief with a design of a landscape. Signed: Nagahiro of Hagi, Chōshū.

1244-5.—*Iron*, a pair rounded oblong, both of larger size than usual, chased in relief with elongated dragons of rounded shape and fox-like heads, curving over the edge. The background decorated with gourd leaves in the form of the crest *onizuta* (Matsudaira of Mikawa). Signed: the large one, Toyoyuki, in minute *sosho* hand; the small one, Masatomo of Chōshū.

1246.—*Iron*, circular, face and edge chased with a series of large chrysanthemum flowers in the center leaving a number of apertures. Signed in *kebori*: Noriyuki of Chōhan.

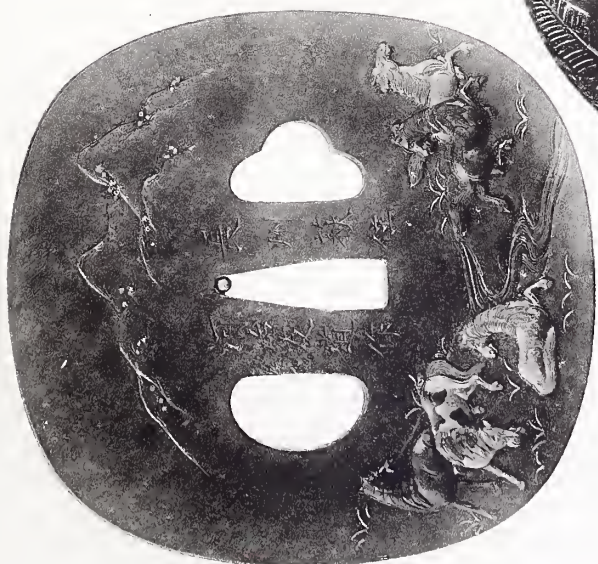
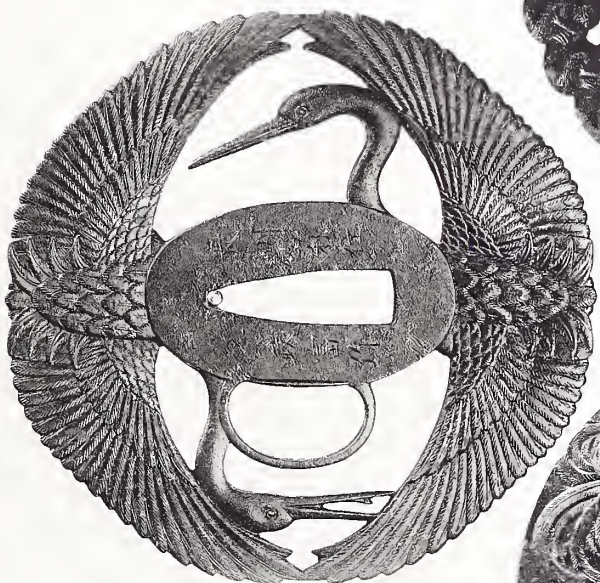
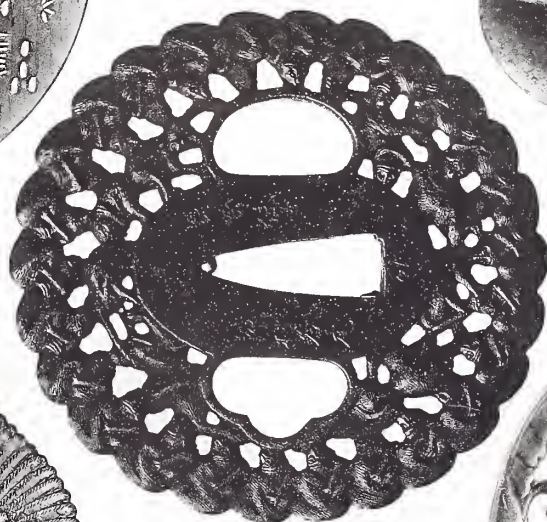
1247-8.—*Copper*, pair of tsuba, in the shape of peonies, the petals worked in low relief, and decorated in *kebori*. Signed: Yodaki (Riomei) of Chōshū.

1249.—*Iron*, circular without *riōhitsu*, decorated in low relief in Chōshū style with a herd of cattle, seventeen on the face, eleven on the back, including six calves; every beast with a halter attached to the nose. The ground gently undulating, the grass engraved in *kebori*. Signed: Yodaki of Chōshū.

1250.—*Iron*, rounded square, decorated all over with flaming *tama* (nineteen on face, eleven on back). Signed: Yukimitsu of Hagi, Chōshū.

1251.—*Iron*, circular, four groups of two racemes of wistaria, arranged in a circle with curled stems. Signed: Yukitoshi of Chōshū.

1252.—*Iron*, rounded square, chased in relief with a dragon, issuing from the waves, its



J. C. HAWKSHAW COLLECTION.

head in the clouds; flames and feelers, claws and tail spike inlaid gold *nunomé*. Signed: Masanaga (Seijin) and dated Shoho third year, 1646, a palpable imposition.

1253.—*Iron*, lenticular, dragon on the clouds above the sea. Signed: Yukinobu of Chōyo.
circa. 1800.

1254.—*Iron*, lenticular, minutely chased with a Japanese landscape, in very flat relief but with a strong effect of perspective. Clouds modelled in very soft chasing. Signed: Someya Kazunobu.
circa. 1850.

1255-6.—*Iron*, almost circular, narrow rim enclosing a design of tendrils, in the round, charged with three *ogi* fans; a pair. Signed: Kunitaka of Chōshū.

1257.—*Iron*, almost square, with rounded corners and sides, *ishimé* surface decorated in relief, within a narrow border with crests, and engraved tendrils. *Migi Mitsutomoyé*, repeated three times, single *kaji* leaf in a circle and two folded *kaji* leaves. Signed: Kunitaka of Chōshū. xix.

1258.—*Iron*, rounded oblong, two leaves and inflorescence of *Sagittaria* arranged to form the outline, *marubori*. Signed: Masahide of Chōshū. xix.

1259.—*Iron*, narrow rim enclosing a *dokudami* plant chased in the round in openwork; a pair. Signed: Masasada of Chōshū. xix.

1260.—*Iron*, chrysanthemum on *susuki* grass, chased in the round, slight gold *nunomé* on leaves. Signed: Masasada of Chōshū. xix.

1261.—*Iron*, familiar subject, ears of rice curled in a circle, partly gilt in *nunomé*, gilt brass edge, with "scratches." Signed: Masasada of Chōshū.

1262.—*Iron*, the favourite subject: *Gingko* leaf, maple leaf, pine needles and fir cone, branch of oak in a circle; the ginkgo leaf split in *itosukashi* sawcut. Signed: Masasada of Chōshū, in gold wire inlay. xix.

1263.—*Iron*, square with rounded corners and sides, chased in high relief with horses gambolling in an undulating landscape; pine tree, waterfalls, etc. Signed: Masayuki of Hagi, Chōshū. xix.

1264.—*Iron*, chased in relief on a flat surface, with a chrysanthemum in bloom on one side and *susuki* grass on the other. Signed: Nakaoka Masaminé Motozaemon of Hagi, Chōshū. xix.

1265.—*Iron*, chased in low relief with a carp in a stream amongst water weeds. Signed: Rankwatei Masayoshi of Chōhan; (幸 *Yoshi=taka=tomi=hidé*). Cf. Masayuki, Ayabé. xix.

1266.—*Iron*, circular, with low relief surface modelling. Two *paulownia* inflorescences with the customary leaves treated ornamentally, the racemes touching at their apices and the leaves at the lowest part as if each was folded upon itself on its axis. Signed: Masatomi of Hagi, Chōshū (Okada family). beginning xix.

1267.—*Iron*, two cranes, heraldic treatment, in the round, with fine surface modelling. Signed: Masatomi of Hagi, Chōshū.

J. C. HAWKSHAW COLLECTION.

1268.—*Iron*, *ishimé* surface with polished design in relief. A hawk perched upon a persimmon tree, ready to pounce upon a pheasant; chaste inlay of gold in bird's feet, wings, eyes and *kaki* fruit. Signed: Ayabe Masayuki of Hagi, Chōhan (Chōshū). circa. 1860.

1269.—*Iron*, chased in relief with an old plum tree, the trunk shattered but the branches bearing flowers. Signed: Masayuki.

1270.—*Iron*, circular, *ishimé* surface covered with *gingko* leaves in low relief. Signed: Kaneko Utanosuke Yukitsugu of Hagi, Chōshū.

1271.—*Iron*, circular, two, six, and two bamboo canes side by side, with intervals between groups, overlaid with cherry flowers, anthera gold, leaf buds of the bamboo also gilt. Signed: Kaneko Juroyemon Yukinaka, of Hagi, Chōshū.

1272.—*Iron*, circular rim enclosing a spray of stylised peony (four flowers, one bud, scroll-like leaves), chased in the round. Signed: Kaneko Jurobei Yukinaka of Hagi, Chōshū. xix.

1273.—*Iron*, almost circular, chrysanthemum leaves and two flowers, one of which was originally perforated à jour, the petals being now plugged in *shakudō*, two of them gilt, with gilt centre. Signed: Kawaji of Chōshū. xviii.

1274.—*Iron*, oblong with rounded corners and sides, decorated with a plum tree, the trunk chased in the round, the flowers in openwork; below the trunk, two small bamboos in the round. Signed: Kawaji of Chōshū. xviii.

1275.—*Iron*, a wheel of buckets, in *marubori*, four buckets in full outline, the lower part dipping in a big wave crest, perforated in places to indicate spray; silvered rim. Signed: Kawaji of Hagi, Chōshū. xix.

1276.—*Iron*, *mokko* shape, peony flowers above and below *seppa dai*, connected by a scroll work of rounded tendrils. Signed: Kawaji Tomohisa of Hagi, Chōshū. xviii.-xix.

1277.—*Iron*, circular, perforated. A peasant loaded with firewood, holding with ropes two oxen, on the background, gigantic grass blades. The whole worked in full round-like fretwork, with surface modelling on both sides. The tethers gold and copper, the firewood basket, gold. Signed: Tomokane, Kawaji, Gonnojo, of Hagi, Chōhan (Chōshū). circa. 1810.

1278.—*Iron*, six horses modelled in the round and in high relief on rising ground, under two pine trees, half hidden by conventional clouds. Signed: Kawaji Tomomichi of Hagi, Chōshū. xix.

1279.—*Iron*, circular, narrow rim, enclosing a long spray of *asagao* (convolvulus) in the round, with surface modelling. Signed: Kawaji Rokurozaemon Yukinao of Hagi, Chōshū. late xviii.

1280.—*Iron*, polished surface, a range of mountains in the distance, in very low relief; in the foreground three horses at the back, and five on the face (the eight horses of Būwo), inlaid in high relief, *shakudō*, gold; and silver and copper ones with *shakudō* spots. *Kebori* lines under belly and along the legs to emphasize the round. Signed: Kawaji Tomomichi of Hagi, Chōshū. xix.

1281.—*Iron*, a pair, familiar pattern of leaves thrown together in a circle: *gingko*, maple, oak, pine needles, fir cone. Signed: Masaharu, in gold seal. xviii. or early xix.

J. C. HAWKSHAW COLLECTION.

1282.—*Iron*, circular, a wheel of thirty-two pennate ends of arrows, radiating from the centre, chased in the round. Signed: Hisatsugu, of Hagi, Chōshū. xviii.

1283.—*Iron*, thirty-four monkeys, twenty-one of which form a chain, looking alternately one side and the other; at top of *seppa dai*, monkeys playing at *kubihiki* and at lower part the three mystic apes. Signed: Nomura Sukemoto of Nagasaki. xix.

1284.—*Iron*, *mokko* shape with rectangular rim, cut into three fan shaped panels, each decorated with a landscape on each side. xix.

1285.—*Iron*, polished surface chased with Chinese boats, somewhat similar in design to 1197; at the back, two distant sails and the same mountain above the *seppa dai*. xix.

1286.—*Iron*, chased in low relief with a flight of cranes over the waves, carried out over the edge as well as on the faces. xix.

1287.—*Iron*, circular, without *riōhitsu*, chased in high relief with leaves of oak, *kuzu*, *gingko*, maple, chestnut, within a bamboo rim, the back was evidently covered with another metal, silver in all likelihood, which has been removed. late xviii.

1288.—*Iron*, almost circular, with raised rim, the face chased in relief with two scaly dragons, one ascending the other descending, and the reverse with one descending dragon. xix.

1289.—*Iron*, the ground slightly concave on both sides, chased in reserve, in low relief with a flight of cranes. xix.

1290.—*Iron*, chased in relief on a bi-concave surface with lotus leaves growing out of a pond. late xviii. or early xix.

1291.—*Iron*, border of clouds, partly perforated, surrounding a disk chased in low relief on either side with a smooth dragon; no *riōhitsu*. xix.

1292.—*Iron*, a cross forming the web, engraved with waves in *kebori*, the rim being two dragons, one ascending, the other descending, the tail of one joining the head of the other and vice-versa modelled without scales, the supple bodies lagging inwardly between the arms of the cross. xix.

1293.—*Iron*, elongated, *mokko* shape, almost lozengular, thick, bi-concave, with *udenuki ana riōhitsu* in the shape of a large triangle running into a lozenge; chased in low relief with two dragons on the face, and clouds on the back; pupils dotted in gold. xix.

1294.—*Iron*, two sagittaria leaves and one inflorescence deeply chased, modelled in the round, in the shape of the crest *Nagato omodaka*. xix.

1295.—*Iron*, almost circular, gold *nunomé* rim; a pine tree chased in the round, overgrown by a gourd vine, the creeper made of iron wire twisted round the branches, some of the leaves riveted on. xviii.

1296.—*Iron*, rounded square, with a rim of thirty-eight beads, in full round, decorated on flat surface, with five crests (*Yotsumé* of Sasaki). xix.

J. C. HAWKSHAW COLLECTION.

1297.—*Iron*, elongated octagon with silver rim, polished surface decorated with five *myoga* mon (three on face) of the Inagaki family; small *udenuki ana*. late xviii.

1298.—*Iron*, polished surface, chased in high relief with five fan crests: *Hi no maru no ōgi*, with nine ribs and *ume* flowers. xix.

1299.—*Iron*, almost circular, chased in low relief with a pattern akin to two *swastikas* overlapping the eight branches turning clockwise; small *udenuki ana*. xix.

1300.—*Iron*, *mokko* shape, with narrow border, polished surface, each inlaid on one side, in *shakudō*, in high relief with two crests (*kaga umebachi*) of the Higashibojo family. xix.

1301.—*Iron*, irregular outline, a dragon amongst clouds, chased in the round.

Chōshū-Kinai influence. xix.

1302.—*Iron*, eight lobes, rim of parabolic section enclosing a dragon chased in the round amongst clouds. xix.

1303.—*Iron*, chased in low relief with a Chinese sage seated at the foot of a huge peony, holding in hand the gold tether of his bull, and pointing it to another Chinese shown on the reverse (story of Botankwa Shokaku). xix.

1304.—*F. K.*, *iron*, chased with dragons and clouds. xix.

1305.—*F. K.*, *iron*, chased in high relief with dragons in the clouds. Okamoto style. xix.

1306.—*F. K.*, *iron*, chased in low relief with bean plants. Chōshū style. xix.

1307.—*Kojiri*, deep shape with boar's eye and band, chased in low relief with dragon flies and butterflies. Chōshū or Yedo. late xviii.

SUNAGAWA SCHOOL.

The founder of this school was a pupil of the Akasaka of Yedo, named Masatora. The characteristic feature of the Sunagawa work is a blending of the methods of Kinai with the designs and composition chiefly adopted by the Bushu workers. This is particularly well shown in the work of Masayoshi and of Otaka Hironaga, both of whom worked during the early part of the Nineteenth Century; their cutting is sharp and the surface highly finished.

1308.—*Iron*, narrow rim enclosing a *rinzu* pattern in openwork charged with five *maru ni daki myoga* crests (common to several families), on either side, in relief. Signed: Shohakudō Sunagawa Masayoshi, and dated Tempō II. (1831).

1309.—*Iron*, chased in the round with two pine trees, behind which appears the roof of a small Shintō shrine; bridge on the right. Signed: Sunagawa Masayoshi with *Kakihan*. xix.

1310.—*Iron*, a dragon, chased in the round, curled on itself, gold eyes inlaid. Signed: Shohakudō Sunagawa Masayoshi with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

1311.—*Iron*, originally circular, lenticular, perforated with clouds, and a moon crescent dipping in waves (chased in low relief) with spray in round holes. Signed : Shohakudō Sunagawa Masayoshi.

1312.—*Iron*, circular border chased as a hollow groove in which a dragon in low relief issues from clouds, the central space filled with waves. Signed : Sunagawa Masayoshi with *Kakihan*.

1313.—*Iron*, Chinese war implements, pieces of armour, chased in the round, within a narrow rim. Signed : Sunagawa Masayoshi with *Kakihan*.

1314.—*Iron*, a butterfly and orchid flower. Signed : Sunagawa Masayoshi with *Kakihan*.

1315.—*Iron*, rim of bamboo, with some twigs growing inside, partly covering the *ishimé* surface of the web. Signed : Sunagawa Masayoshi with *Kakihan*.

1316.—*Iron*, flat surface decorated with three *aoi* leaves, one in low relief, another in fine *itozukashi*, a third in *itozukashi* and *intaglio rilievo*. Signed : Sunagawa Masanori with *Kakihan*.

1317.—*Iron*, almost circular ring covered about the middle with waves breaking into crests, forming the *riōhitsu*, tipped with six dots of gold *nunomé*. Signed : Sunagawa Masanori. xix.

THE SURUGA OF INABA.

The masters of the province Inaba are chiefly members of the Suruga family, their style and productions vary greatly but the influence of the Kinai family is often noticeable. The family originated in Bizen in the Seventeenth Century.

1318.—*Iron*, circular rim enclosing six maple leaves and six pine needles in the round. Signed : Suruga Takayoshi (*Taka : rio*) of Inaba. xix.

1319.—*Iron*, chased in relief within a narrow rim, with a dashing wave under horizontal clouds and a rising sun in gold. Signed : Suruga Takaoki (*Taka : chi*) of Inaba. xix.

1320.—*Iron*, *ishimé* surface with raised rim, chased in relief with a clematis, flower and leaves with tendrils on both sides, tipped with gold *nunomé*. Signed : Suruga Takayuki of Inaba. xix.

1321.—*Iron*, a *nawa nō ren* (rope curtain) coiled flat with a few perforations, gold nails and knots, general outline almost circular. Signed : Suruga Takashige of Inaba. xix.

1322.—*Iron*, small *tsuba*, decorated in low relief and perforation, on a polished surface, with flowers of the plum and cherry trees. Signed : Suruga of Inaba (Inshū).

1323.—*Iron*, lozengular with rounded corners, the edge gilt in *nunomé*, polished surface cut through in *itozukashi* with six plum flowers or buds and three pine needles. Signed : Suruga of Inshū.

1324.—*Iron*, circular, thick, the surface pitted in places, perforated with a galloping horse ; *itozukashi* work. Signed : Suruga of Inaba. xviii.

J. C. HAWKSHAW COLLECTION.

1325.—*Iron*, irregular shape, chased in the round with three peltate leaves of water *aoi* on long stems, the stems laid concentrically with one another and twisted in a flat coil; surface modelling on the leaves. Signed: Suruga of Inaba. xviii.

1326.—*Iron*, large, and thick, heavy *tsuba* chased in high relief with a branch of bamboo, and the main stem, bent by a storm, the leaves sparingly rubbed with patches of gold *nunomé*. Signed: Suruga of Inaba, and on the back, Yasuharu of the same town chased this. xviii.

1327.—*Iron*, circular rim, enclosing a strip folded into six loops, cut out of the solid, in the round. Signed: Suruga of Inshū.

1328.—*Iron*, two clam shells entering one another, reduced to their outline, the convex part of the shell cut away. Signed: Haruda Anken of Unyo, Izumo. Inaba Province. xix.

THE KIAMi.

The Kiami family worked in Hiroshima from the beginning of the Seventeenth Century onwards; one Kiami Kanenobu lived in Aki and may have been one of the Hoan masters. The work is always perforated, large, bold and often inlaid in *nunomé* with gold or silver. The early Chōshū school and the Kinai probably influenced this school. The signature is often Kiami only.

1329.—*Iron*, circular, rim enclosing two *paulownia* racemes in Akasaka style but one gilt and the other silvered in *nunomé*. Signed: Kiami. xviii.

1330.—*Iron*, chrysanthemum with twenty-four petals in openwork, over and through which are modelled chrysanthemum leaves. Signed: Kiami. xvii.-xviii.

1331.—*Iron*, circular, perforated with a design of chrysanthemum flower and leaves, in *itozukashi* with slight surface modelling. Signed: Kiami. late xviii.

1332.—*Iron*, chased in low relief with four wild geese in flight, above wind swept reeds (*itozukashi* stems, ragged leaves chased and partly gilt in *nunomé*). Signed: Kiami Masahi. xviii.

1333.—*Iron*, flat surface, perforated with a chrysanthemum pattern, with a smaller flower, a double leaf and bud, left in reserve, also the character *No* in *kana*, the stroke terminating in a wave pattern. Kiami style. xviii.

TAMBA PROVINCE (TANSHŪ).

1334.—*Iron*, thin, square with rounded edges, perforated with a *Daikon* in *itozukashi*, large open silhouette. Signed: Sadamasa of Tanshū. early xviii.

1335.—*Iron*, circular, with *shakudō* rim, perforated in silhouette, with the wheel of eight drums, *Tsuchiguruma*, attribute of the Thunder god, radiating on eight sticks (drums and sticks in sawcuts). Signed: Sadamasa of Tanshū. xviii.



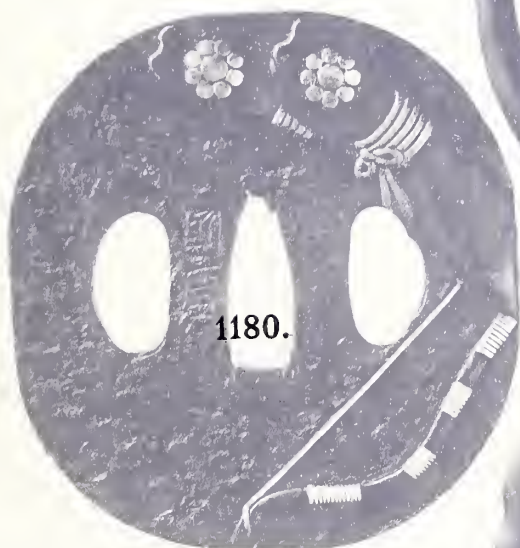
1325
(95/100).



1326
(88/100).



1340.



1180.



2978.



1338.



1183.



2977
(95/100).

J. C. HAWKSHAW COLLECTION.

1325.—Iron, irregular shape, chased in the round with three peltate leaves of water hyacinth on long stems, the stems laid concentrically with one another and twisted in a flat coil; surface modelling on the leaves. Signed: Saruwa of Tōkyō. xviii.

1326.—Iron, large, with three heavy *tsuba* chased in high relief with a branch of bamboo, at 0881 main stem bent by a knot. the leaves sparingly rubbed with patches of gold *nunomé*. Signed: Saruwa of Tōkyō, and on the back, Yasuharu of the same town chased this. (00188) (00189) xviii.

1327.—Iron, circular rim enclosing a strip folded into six loops, cut out of the solid, in the round. Signed: Saruwa of Inshū.

1328.—Iron, two shells entering one another, reduced to their outline, the convex part of the shell cut away. Signed: Haruda Anken of Unyo, Izumo. Inaba Province. xix.

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1329.—Iron, circular, rim enclosing two *paulownia* racemes in Akasaka style but one gilt and the other silvered in *nunomé*. Signed: Kiami. 0811 xviii.

1330.—Iron, chrysanthemum with twenty-four petals in openwork, over and through which are modelled chrysanthemum leaves. Signed: Kiami. xvii.-xviii.

1331.—Iron, circular, perforated with a design of chrysanthemum flower and leaves, in *itozukashi* with slight surface modelling. Signed: Kiami. late xviii.

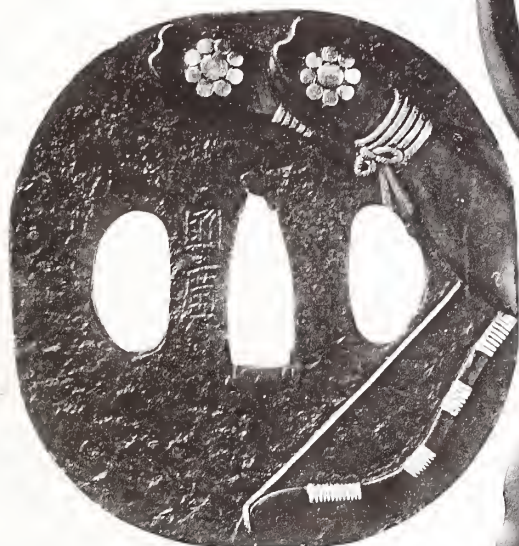
1332.—Iron, chased in low relief with four wild geese in flight, above wind swept reeds (*itozukashi* stems, ragged leaves chased and partly gilt in *nunomé*). Signed: Kiami Masahi. 8811 xviii.

1333.—Iron, flat surface, perforated with a chrysanthemum pattern, with a smaller flower, a double leaf and bud left in reserve, also the character *No* in *kana*, the stroke terminating in a wave pattern. Kiami style. xviii.

TAMBA PROVINCE (TANSHŪ).

1334.—Iron, thin, square with rounded edges, perforated with a *Daikon* in *itozukashi* style. Signed: Sadamasa of Tanshū. 7792 8811 xviii.

1335.—Iron, circular, with *shakudō* rim, perforated in silhouette with the design of eight drums, *Tsuchiguruma*, attribute of the Thunder god, radiating on eight *tsurumaru* drums and sticks in sawcuts). Signed: Sadamasa of Tanshū. xviii.



J. C. HAWKSHAW COLLECTION.

1336.—*Iron*, circular rim, enclosing a design of pine tree flanked by two bamboo, in openwork, in the round. Signed: Sadamichi of Tanshū. xvii.-xviii.

SADO-SASHŪ.

1337.—*Iron*, conventional outline, hatchet shaped sectors above *seppa dai*; seven lobes outline outside *riōhitsu*, the top and bottom cut à jour with the silhouette of two very stylised dragons. Signed: Toshina (Risai) of Sashū. xix.

1338.—*Iron*, a lotus leaf, the nerves cut in openwork. Signed: Toshina (Risai) of Sado.

1339.—*Iron*, nine bones of the *tai* fish, modelled in the round, arranged so as to form a smooth oval edge with their thin ends. Signed: Toshina (Risai) of Sashū. xix.

1340.—*Iron*, circular, three storks, modelled in conventionalized round, the bodies and wings forming the rim. Signed: Toshina (Risai) of Sado. xix.

1341.—*Iron*, rectangular in general outline, a *koshi* (grid) with four broad vertical bars and five horizontal ones part halved in, and part overlapping. Signed: Toshisada of Sashū (Sado).

1342.—*Iron*, irregular outline, three arcs of a circumference connected by wavy, cloudy curves, the surface hammered and perforated in conventional spirally-drawn clouds. Signed: Toshisada, of Sashū. xix.

SATSUMA SCHOOLS (SASSHŪ).

The tsuba of Satsuma are rare in Europe and somewhat difficult to procure in Japan. A young native of Satsuma whom I once asked whether he could get me any, replied—his mind intent upon pottery only—that much to his regret there was no such thing as a tsuba made in Satsuma! Those who wish to study what little is known of the Satsuma masters cannot do better than read the article of Mr. K. Chigami, ex-Governor of Kagoshima, in the Japan Magazine (I. 4). Mr. Chigami discriminates between the families of Oda, Kabayama, and Chishiki, all of whose productions are, in his opinion, of great excellence, although of course somewhat inferior to the renowned of the great masters Kaneiye and Nobuiyé.

From the information he gives and from our personal observations it is evident that the Satsuma masters cultivated a number of styles and possessed a large range of subjects, some of which are usually attributed to other schools of craftsmen.

1343.—*Iron*, a bean, pod, leaves and stalk curled round, chased in the round. Signed: Taniyama (Kokuzan) of Sasshū. xviii.

1344.—*Iron*, *Musubi Kirihagane*, stylised wild geese, in the round, four large ones forming the outline, connected to the *seppa dai* by four smaller ones. A pair. xviii.

1345.—*Iron*, the crest *maru ni sumitate yotsume*, "four square eyes in a circle" of the So family. xix.

J. C. HAWKSHAW COLLECTION.

1346.—*Iron*, a round wire coiled spirally, the last turn completing a circle, chased in the round in the solid, with four lozengular bars left in reserve to hold the spires together. early xix.

1347.—*Iron*, stylised waves in openwork. xix.

1348.—*Iron*, heavy rim of round section enclosing three bones of the *tai* fish. xviii.

1349.—*Iron*, rounded *fundo* (weight) outline in openwork of circular section. xviii.

1350.—*Iron*, a square frame and a circular one overlapping, the angles of the square frame finished with *shakudō* and copper gilt corner pieces and the joint of the round one also marked by its covering of copper gilt. xix.

JAKUSHI SCHOOL.

Jakushi was a painter of Nagasaki chiefly interested in Chinese landscape, who transferred to cold iron the pictures of the Chin dynasty, using acid as a means of etching, and inlaying on a patiently cross hatched ground minute figures and simplified trees; he became a sort of harbour master, then a monk; his son surpassed him and several followers practised his art, as tsuba makers, with varying degrees of success; like all others he was much imitated. In his days, his name was—in Nagasaki—synonymous with marvellous work; Jakushi work is always done on an iron ground.

1351.—*Iron*, flat, irregularly cut into eleven lobes with large réentrant loops and trefoils, each lobe with an outer edge in varying number of smaller arcs. xix.

1352.—*Iron*, large oval tsuba, slightly bi-concave, the background etched and modelled in flat relief with mountains, decorated with a few trees and pavilions and the essentials of a Chinese landscape. On obverse, two little men bow towards the sea to a fleet of seven sampans coming back to port with inflated sails; conventional waves inlaid in gold wire rubbed down, the rim, *seppa dai*, etc., treated in the same way, the chisel cuts previous to applying the gold being of Y shape. Work unsigned, in Jakushi style but perhaps by Toriusai. late xviii.-xix.

1353.—*Iron*, circular, chased, etched and inlaid with the meeting of the Emperor Wu Ti and Seiobo. The Deity is in the clouds carrying a branch of peach, accompanied by two children with long fans. The Emperor, his counsellor and a standard bearer are looking up to her. The Emperor's horse and his groom stand aside; on the back, Urashima Taro on the *minogame*. xviii.

1354.—*Iron*, rounded square, large tsuba in Jakushi style; Seiobo in the clouds, with an attendant carrying three peaches on a tray; on the ground Wu Ti and two attendants beholding her; Wu Ti's horse grazing free; background of rocks, clouds and waterfall etched away and inlaid with gold of two colours.



1482.



2576.



55.



1530.



1353.



2373.



1358.

1369.



2368.



1352.

J. C. HAWKSHAW COLLECTION.

1346.—*Iron*, a round one closed spirally, the last turn completing a circle, chased in the ground in the solid, with five transverse bars left in reserve to hold the spires together early xix.

1347.—*Iron*, stylized bars in openwork. xix.

1348.—*Iron*, round section enclosing three bones of the *tai* f. xix.

1349.—*Iron*, round section (weight) outline in openwork of circular section. xviii.

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J. C. HAWKSHAW COLLECTION.

1355.—*Iron*, oblong with corners brought in, small *udenuki ana*. The ground etched away and chased leaving a narrow raised rim, within which a dragon appears in relief amongst clouds rubbed with light gold. Flames and scales gold *nunomé*; edge worm-eaten, rubbed with gold (*nunomé*). Signed: Riuunken Koretaka with *Kakihan*, and Kiyosanjin Jakushi. xix.

1356.—*Iron*, large, *tachi* shape, the iron forged to show wood grain, no *riōhitsu*, edge worm-eaten and rubbed with gold on cross-hatching (*nunomé*). Dragon in clouds, chased in low relief, scales and flames rubbed with gold; clouds light gold. Signed: Kiyosanjin Jakushi on one side and Riuunken Koretaka on the other. xix.

1357.—*Iron*, small oval *tsuba*, thick and uneven, the edge chased as a dragon in the clouds, the flames inlaid gold, claws silver, the clouds rubbed with gold. Inscribed: made for Nakao Shigeyasu by Kiyosanjin Jakushi, Fu un sai Minamoto no Koremitsu with *Kakihan*; and dated, Tempō 8, in the beginning of Summer (1857).

1358.—*K.*, *iron*, chased in relief and inlaid with gold, a dragon amongst clouds, passing through back and front; en suite, with above. xix.

1359.—*K.*, *iron*, chased with a dragon; en suite with above.

1360.—*F.K.*, *iron*, dragon; en suite, with above.

1361.—*Iron*, small, with *kozuka* hole only; chased on both sides with clouds in low relief, rubbed with gold, through which appears a dragon, chased in relief, flames and eyes gold, claws silver. Signed: Kiyosanjin Jakushi, Fu un shi. xix.

1362.—*Iron*, a pair, dragon curled on itself amongst waves, decorated with gold and silver *nunomé* inlay. Signed: Jakushi. late xviii.

1363.—*Iron*, circular, a pair, chased in relief with a dragon passing through a cloud; the dragon touched with gold *nunomé*, the cloud in gold *hiramé* inlay thickly powdered, the edge chased with long irregular pittings, the parts left inlaid gold *nunomé*. Signed: Jakushi. late xviii.

1364.—*Iron*, rounded square shape, inlaid with a Chinese landscape, river between mountains, in the moonlight, people crossing a bridge, others fishing, on etched ground, touched with *nunomé* gilding. Signed: Jakushi. xviii.

1365.—*Iron*, a *Hōwō* bird, in *marubori*, chased all over and inlaid all over with gold *nunomé* (feathers in lines, bill cross-hatched). Signed: Jakushi. late xviii.

1366.—*Iron*, *mokko* shape, chased and etched in relief with a tiger on one side (with bamboo), and a distorted dragon on the other amongst waves edge chased. Inlaid gold and silver in Jakushi style. xix.

1367.—*Iron*, chased in relief with a dragon in clouds on an *ishimé* surface, no gilt, Signed: Jakushi.

J. C. HAWKSHAW COLLECTION.

KOZUKA.

1368.—*Iron*, chased and inlaid with a Chinese landscape in *nunomé*, much corroded. Signed : Jakushi.

1369.—*Iron*, chased in low relief and inlaid in Jakushi style, with the sennin Resshi in a rain cloud, above dashing waves. early xix.

1370.—*Iron*, chased and inlaid in Kumagai style with a gold dragon in clouds of gold and silver; the back pitted with worm holes, two of which go through near the butt, chased with deep *shiguré*, and inlaid with mossy spots in gold *nunomé*.

1371.—*Iron*, backed with silver, chased with a stylised dragon, gilt, in a cartouche reserved upon a surface of tree bark partly silvered; influence of Jakushi style.

1372.—*Iron*, chased in high relief with a dragon, the flames gold *nunomé*, back and frame *nunomé*; influence of Jakushi style. xviii.

FUCHI-KASHIRA.

1373.—*F.K. iron*, chased with breaking waves rubbed in *nunomé* with gold of two colours; Kumagai style; unsigned. xix.

1374.—*Shibuichi*, *ishimé* surface inlaid with a wild boar, in *shakudō* in very high relief, a few spots of gold representing grass; *shiguré* at back. Signed : Kumagai Yoshiyuki with *Kakihan*. early xix.

1375.—A pair, *shakudō ishimé*, one set decorated with a boar in high relief on each piece, the other set with a puppy in the same style. Signed : Kumagai Yoshiyuki.

1376.—*Copper* gilt, *nanako*, inlaid in very high relief with a *shibuichi shishi* on each piece. Signed : Kumagai Yoshiyuki. xix.

1377.—*Iron*, tsuba, two melons, modelled in the round, overlaid at the top by leaves and tendrils, in gold *nunomé*. Kumagai school, xix.

KAGA.

Besides the migration of Fushimi inlayers to Kanazawa in the early Seventeenth Century, pupils of the Goto family settled in the same town circa 1650. Ichiyemon, pupil of the Seventh Goto (Kenjo), was followed by his pupils, Yoshisada, Seijiro, Shichibei, &c. They were followed by pupils of Yenjo such as Ujiyasu, and of Teijo such as Moriyuki. Amongst best known names we may recall the Katsuki and Kuwamura families.

The characteristic style of the Kaga school consists of fine inlay, but *nanako* and relief work were also made in Kaga, chiefly under Goto influence. Kaga work is usually well finished in every detail. The backs of Kaga *Kozuka* are usually engraved.

J. C. HAWKSHAW COLLECTION.



1378.—*Iron*, small, flat, inlaid with brass clouds and Raijin amongst his drums (copper) in flat inlay with *kebori* finish. xvii.-xviii.

1379.—*Iron*, thin, circular, with *kozuka* hole almost as large as blade hole and a circular perforation perhaps intended for the moon; decorated in *hirazōgan* of copper and brass with *fusuma* and *shōji* (paper shutters and sliding panels). xvi.-xvii.

1380.—*Iron*, lenticular, without *riōhitsu*, inlaid with a stylised peony in brass, silver and copper. Kaga Yoshiro, xvii.

1381.—*Iron*, thin, circular, treated with minute cross-hatching all over the surface, and inlaid in *nunomé* gold and copper with two dragons, within a circle, books and *makimono*, and conventional ornaments now rubbed out. xvi.-xvii.

1382.—*Iron*, circular, inlaid on one side in *hirazōgan* with a cock (copper and brass), on the other with a drum (brass outline), nails and *tomoyé*. xvii.

1383.—*Iron*, originally circular outline, brought in at four places (at 45 degrees) in accolades , leaving an outline of four lobes and four cusps lined in engraving at the connecting parts of the , engraved with a circle enclosing the *seppa dai* and *kozuka* hole, the outer space decorated with small punched circles in four rows; the whole surface decorated with an inlay of gourd vine, partly in *shakudō*, partly in gold wire (leaves and tendrils). Kaga Yoshiro. xvii.

1384.—*Iron*, eight lobed *tantō tsuba*, each lobe though carved out of the solid appears as a circle, folded over the edge, inlaid in *hirazōgan* with a rabbit and a *paulownia* badge both stylised, the designs alternating on each side of the *tsuba*. xviii.

1385.—*Iron*, circular, with thin web, raised oval rim, small *kōgai* hole and large *kozuka* hole; inlaid all over in *hirazōgan* with a pattern of chrysanthemums in silver and brass on the one side, and on the other a *tennin* (brass) and a dragon (silver), clouds and waves, key-pattern thunderbolts. xvii.

1386.—*Iron*, circular, large *tsuba*, both sides inlaid with chrysanthemums and waves, the flowers in brass the remainder in silver *nunomé*. Kaga Fushimi. xvii.

1387.—*Iron*, thick, square with rounded corners, inlaid on each side in *nunomé* with two dandelion in flower, the leaves copper, the flowers gold. xvii.

1388.—*Iron*, large circular flat guard, inlaid in *hirazōgan* on one side with a bell (silver, chain brass, detail gold); on the other with a *wumpan* (gong brass, lined with gold, centre disk silver). early xviii.

1389.—*Shibuichi*, circular, polished surface, inlaid in *hirazōgan* with a huge wave (silver) finished in *kebori*, above which fly a host of *chidori*, inlaid in silver and gold. xix.

1390.—*Shakudō*, mat surface, small *tsuba*, inlaid in *hirazōgan* with a gourd vine, the leaves of which are cut in *intaglio*. late xviii.

1391.—*Shakudō*, small *tsuba* for *tantō*, inlaid in *hirazōgan* in copper and silver with a stylised design of flowers and leaves. xviii.

J. C. HAWKSHAW COLLECTION.

1392.—*Copper*, small *tantō* tsuba with polished surface, inlaid in *shakudō hirazōgan* with two rats, and in silver with two bales of rice and a *tama*, emblems of Daikoku; on the back, *fusus* shell, *haliotis*, *hamaguri*, *rostellaria* shells amongst weeds, *shakudō* and silver. xvii.

1393.—*Shibuichi*, worked in radiating *godrons*, inlaid all over in gold wire inlay with a key pattern (*rinzu*) in *hirazōgan*, and with crests of five buds *paulownia* and stylised *kiku*, in copper, gold and silver. xix.

1394.—*Shakudō*, circular, with round wire-like rim enclosing a *tsuzumi* (hand drum) decorated with a *rinzu* pattern in gold wire, the cords of which form the *riōhitsu*; six projections in the shape of half *ume* flowers equally spaced inside the rim, each perforated with a small hole. xix.

1395.—*Shakudō*, small tsuba, two butterflies, affrontés the antennæ and pattern on wings in gold *hirazōgan*. xix.

1396.—*Iron*, gilt edge, ring of small circles between double lines on both sides, enclosing on one side two *hōwō* affrontés with a *tama* between; on the other side two dragons; stylised flowers at lower part; the *riōhitsu* filled with lead covered with star pattern punch marks. xix.

1397.—*Iron*, large circular, without *riōhitsu*, inlaid in silver *hirazōgan* with two descending dragons, amongst clouds, reaching a *tama*.

1398.—*Iron*, large circular, inlaid with chrysanthemums in silver *hirazōgan*. Kaga Yoshiro. xvii.

1399.—*Iron*, *mokko* shape, with raised edge inlaid on *nunomé* in silver with a dragon; with gold flame, *nunomé* gold border of scattered small irregular pieces, *kirikané* clouds in double lines at the back scrolls and stylised flowers. xviii.

1400.—*Iron*, circular, inlaid in *hirazōgan* with a dragon, body silver, flames and tongue copper, *kebori* scales, etc., and on the other with five cherry flowers, also silver *kōgai* hole plugged with copper. Kaga Yoshiro. xvi.

1401.—*Iron*, thin, with raised rim, inlaid in silver on *nunomé* ground, with a dragon on one side and clouds on the other. Signed: Kuniyasu. xvii.-xviii.

1402.—*Iron*, circular, chased with a sunk square panel inlaid with *karakusa* ferns on one side and reeds on the other in gold wire *nunomé*, without four segments thickly inlaid with peonies in silver on *nunomé* cross-hatching. xvii.

1403.—*Iron*, *gumbai* shape, the stick shown by a treble perforation, the intervening strips gilt; two sunk panels about the *riōhitsu*, are decorated in silver wire *nunomé* in conventional designs, minute and numerous. xviii.

1404.—*Iron*, inlaid in silver wire *hirazōgan* with a *rinzu* edge and a field of overlapping peony flowers. xix.

1405.—*Iron*, circular, inlaid with a wheel of ten buckets, the two inner rings, stems and pots inlaid in silver *hirazōgan* on one side, on the other five buckets are indicated in outline the other in solid inlay. Kaga Yoshiro. xvii.



1332.—Copper, small oval with raised surface, inlaid in *shakudō hirazōgan* with two
 sides of silver and two sides of gold and a *tama*, emblems of Daikoku; on the back issue
 of silver, *shakudō* and silver. xvii.

1333.—Silver, small oval with raised surface, inlaid all over in gold wire edge with a
 gold and silver. 14341

1334.—Silver, small oval with round wire-like rim enclosing a *tsuzumi* (hand drum) decorated
 with a ring of gold wire, the cords of which form the *riōhitsu*; six projections in the shape
 of bell and drum handles spaced inside the rim, each perforated with a small hole. xix.

1335.—Silver, small tsuba, two butterflies, affronté the *mon* and pattern on wings in
 gold. xix.

1336.—Silver, small edge, ring of small *tsūzumi* between double lines, on both sides, *mon*
 on the left and right affrontés with a *tama* between, on the other side the *mon* and
mon in gold; the *riōhitsu* filled with lead covered with gold. xix.

1337.—Silver, large circular, without *riōhitsu*, inlaid in *shakudō hirazōgan* with a *mon*
 and *mon* clouds, reaching a *tama*.

1338.—Silver, large circular inlaid with chrysanthemums in *shakudō hirazōgan*. Kaga Yoshiro. xvii.

1339.—Silver, *tsūzumi* shape, with raised edge inlaid on *nunomé* in silver with a dragon; with
 gold border of scattered small irregular pieces, *kirikané* clouds. 14341 double lines
 and stylised flowers. xviii.

1340.—Silver, circular, inlaid in *hirazōgan* with a dragon, body silver, flames and tongue
 silver, *mon* etc., and on the other with five cherry flowers, also silver *kōgai* hole plugged
 with silver. Kaga Yoshiro. xvi.

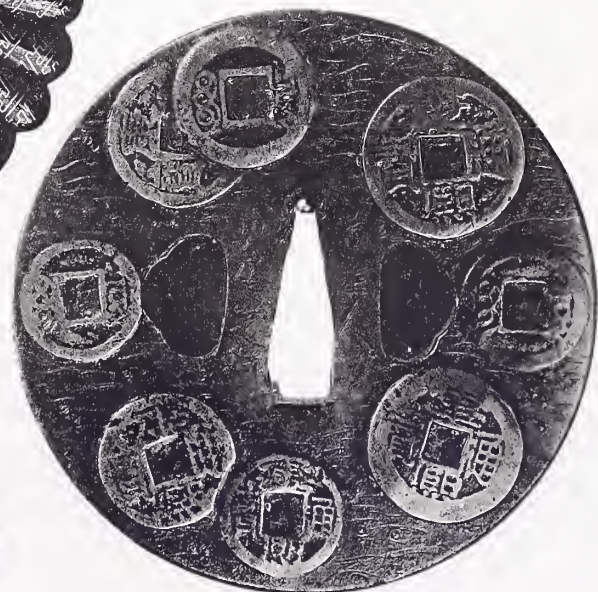
1341.—Iron, thin, with raised rim, inlaid in silver on *nunomé* ground, with a dragon on
 one side and clouds on the other. Signed: Kaga Yoshiro. xvii.-xviii.

1342.—Silver, circular, chased with a sunk square panel inlaid with *karakusa* ferns on one
 side and *mon* on the other in gold wire *nunomé*, without four segments thickly inlaid with peonies
 in silver or *mon* cross-hatching. xvii.

1343.—Silver, *tsūzumi* shape, the stick shown by a treble perforation, the intervening strips gilt;
 two sunk panels along the *riōhitsu*, are decorated in silver wire *nunomé* in conventional design,
 minute and numerous.

1404.—Iron, inlaid in silver wire *hirazōgan* with a *rinzu* edge and a *mon* of *mon*
 peony flowers. 14341

1405.—Iron, circular, inlaid with a wheel of ten buckets, the *mon* and *mon* stems and
 pots inlaid in silver *mon* on one side, on the other *mon* in outline the
 other in solid inlay. Kaga Yoshiro. xvii.



J. C. HAWKSHAW COLLECTION.

1406.—*Iron*, flat, modelled in the shape of a pot, decorated with sprigs of maple in *nunomé* (gold of two colours and copper). xviii.

1407.—*Iron*, rounded oblong shape, inlaid on both sides in *nunomé* with golden chrysanthemums on a silver stream. xviii.

1408.—*Iron*, circular, a round rim, inlaid in *nunomé* in gold and silver with flowers (cherries, *kiku*, gourd, &c.), enclosing a trifoliate crest, edged with silver *nunomé*, the surface cross-hatched all over. The crest is the *kokumochi ken katabami*, i.e., *oxalis corniculata*, with three *ken* between the lobes. xvii.

1409.—*Iron*, thin, egg shape with turned down edge like the antique guards, decorated with dragons in silver *nunomé* on one side, and on the other inside the turned edge with four *shippō* patterns, also in silver *nunomé*, inscribed on that side: *Chosen Koku [ni] Oite Kiyomasa Ko Hai Ryo*, e.g., presented in Korea by the prince (lord = ko) Kiyomasa (Kato). The Korean wars took place in 1592 and 1597. (? Nagayo inlay).

1410.—*Iron*, circular, with thick rim bevelled inside, inlaid in silver wire *nunomé* with four patterns of *shippō*, stylised flowers, hexagon mesh, and star mesh, over the face and rim. *Kozuka* hole only plugged with lead. xvii.

1411.—*Iron*, rounded oblong, covered over faces and edge with a series of *sakura* flowers in silver or *nunomé*. xviii.

1412.—*Iron*, *mokko* shape, with *shakudō* rim, large *riōhitsu*, small *udenuki ana*; inlaid in silver wire *nunomé* with *paulownia* racemes and double *karakusa*. xvii.-xviii.

1413-14.—*Shakudō*, mat surface, on either side a panel of *mokko* shape sunk beneath the general surface is decorated in *kebori* and gold wire inlay with *paulownia* trained upon a trellis, merely indicated by fine sawcuts in Itō style (a pair). xix.

1415.—*Iron*, eight lobed, the *seppa dai* surrounded with eight circles, each of which has an independent raised rim, three of which are perforated, two concentrically one excentrically, two are plain, the others are decorated on both sides with a *mitsutomoyé*, part of a *mitsutomoyé* and a twelve-petal *kiku* respectively in copper *hirazōgan*. xvii.

1416.—*Iron*, flat, thin, inlaid in *hirazōgan*, one one side with a reed to the stem of which are attached two *tanzaku* decorated with landscapes; on the other with three *tanzaku* of emblematic design (swallows and willow, reeds and geese, bamboo, &c.), the design *kebori*, the clouds inlaid in *shakudō*, the water silver in rounded rectangular strips after the *Kanō* style. xviii.

1417.—*Iron*, circular, decorated on both sides in flat *shakudō* wire inlay, with a border of *wistaria* flowers inside which a circle encloses a design of *aoi* leaves. xviii.-xix.

1418.—*Copper*, rounded oblong, polished surface engraved with willows on one side, and waves on the other; inlaid in *shakudō hirazōgan* with five swallows. xviii.

1419.—*Iron*, circular, inlaid in relief with two *karashishi* (brass) and in low relief with two peonies, also brass; the *udenuki ana* consists of a rectangular slot and a round hole both outlined with brass wire, the small hole and *kogai* hole plugged with copper. Signed: Toda Hikomaru.

J. C. HAWKSHAW COLLECTION.

1420.—*Iron*, *mokko* shape, with the four boar's eyes at the corners like a *tachi tsuba*, raised rim, inlaid all over with *paulownia* crests in *shakudō* (*hirazōgan*), and with leafy scrolls in silver and gold. Signed: Katsuaki of Bifu (Owari). Kaga Fushimi style. xviii.

1421.—*Iron*, with oval raised rim inlaid in copper and brass in *Kaga Fushimi* style of *hirazōgan* with a weeping *wistaria* (*sagari fuji*), the grapes of which join at the bottom of the rim, one being copper, the other brass. The web decorated on one side with a small man leaning on a stick amongst grass, and a dwarf pine tree; on the other side the same pine tree drawn as if it were through the guard, and two small monkeys mocking at the man (their hair *kebori* on brass, the heads copper). Signed: Nagayoshi of Yamashiro. middle xvii.

1422.—*Niguruome*, inlaid with autumn flowers: chrysanthemum, &c.; *shakudō*, silver, gold *hirazōgan*. xix.

1423.—*Shakudō*, inlaid in *hirazōgan* with a plum tree in flower and a weeping willow, *niguruome*, silver, gold, and with an eagle on a rock (gold, silver); the back engraved with a wave breaking on a rock. xix.

1424.—*Shakudō*, inlaid in gold *hirazōgan* with *eupatorium*, gentian and asters, engraved with five insects at back. xix.

KOZUKA.

1425.—*Shakudō*, with *kaga* inlay in gold of two colours of a vine and two butterflies. xix.

1426.—*Shakudō*, inlaid in *hirazōgan* with *paulownia*, fern, butterfly and *kirigirisu* in gold and silver; back *shibuichi* engraved with a water basin and dipper on a platform. xix.

1427.—*Shakudō*, inlaid in silver *hirazōgan* with five storks in various positions, finished in *kebori*; the back engraved with water ripples. xix.

1428.—*Shakudō*, *kaga* inlay of insects: grasshopper, dragon-fly, butterfly, wasp, cricket, in gold *hirazōgan*; the back engraved with a peony, *kebori* mouthpiece, *shakudō* partly gilt. xix.

1429.—*Shibuichi*, inlaid with small pines in gold *hirazōgan*, and a boat (silver) amongst reeds, two geese in flight; at back geese over waves and willow in *katakiri*. xix.

1430.—*Shakudō*, inlaid in *hirazōgan* (gold, *shibuichi*, copper, silver) with *Otohime* weaving; the back half copper and half *shakudō* in two long strips, engraved with the weaving princess reeling silk amongst the clouds. xviii.

1431.—*Shakudo*, *kaga* inlay of eleven insects in gold *hirazōgan*, mantis, crickets, wasps, centipede, earwig, stag beetle, &c; the back inlaid with two parallel gold bands of unequal width slanting diagonally from the left top corner. xix.

1432.—*Shakudō*, inlaid with a branch of *paulownia* in gold and silver *hirazōgan*; the back *shibuichi* engraved with a stream covered with maple leaves. xix.

1433.—*Shakudō*, *nanako* ground, inlaid in gold *hirazōgan* with a praying mantis, gentian and *eupatorium*. xix.

J. C. HAWKSHAW COLLECTION.

1434.—*Shibuichi*, engraved with a hat shaped vase in which is placed an arrangement of *lespedeza*, *asagao* leaves and peonies in gold *hirazōgan*; engraved at back with the sinuous lines of a stream with grass on the banks. xix.

1435.—Dark *shibuichi* inlaid in *hirazōgan*, with a stork standing on a boat, amongst reeds; stream outlines and details *kebori*. xix.

1436.—*Shakudō*, rounded butt with oval hole, inlaid in gold and copper *hirazōgan* with a gourd vine from which depends a long gourd, chased in *intaglio* and gilt. Signed: Kanshisai Arikazu, with seal. xix.

1437.—*Shibuichi*, inlaid with a plant in *shakudō*, the leaves gold, the fruit tipped with gold; *hirazōgan*. xix.

1438.—*Shakudō* and *shibuichi*, mi-parti diagonally engraved, and inlaid with a pine trunk, with gold needles, and small bamboo; red copper patch and gold patch on trunk. Signed: Zaichin with *Kakihan*. xix.

1439.—*Shakudō*, inlaid in *hirazōgan* and finished in *katakiri* with two children (silver, gold, *shakudō*) pulling Hotei's bag (silver) with the god reclining on it (*shakudō*, copper, gold fan); at the back landscape in *katakiri*. xix.

1440.—*Shakudō*, inlaid in *hirazōgan* with a rolled *makimono* (copper, gold, *kiku*) pattern, gold cords, and two cubic weights attached to one another by a common cord passing through, both inscribed; *shibuichi* back engraved with bamboo. xix.

1441.—*Shakudō*, inlaid in *hirazōgan* with a pine tree, copper with gold needles, the long branch supported by props (gold) to one of which is attached the tether of a horse (silver with gold inlaid saddlecloth), the other tether being attached to a low branch of the pine; *shibuichi* back engraved with a flight of three swallows above a wave. xix.

1442.—Copper, inlaid in gold, with slight relief, with a cricket, butterfly, chrysanthemum and *susuki* grass. xix.

1443.—*Sentokudō*, inlaid in *hirazōgan* with a branch of plum (*shakudō*) bearing a few blossoms, silver. xix.

1444.—*Sentokudō*, inlaid with a branch of plum and one of camellia, in *shakudō* and silver *hirazōgan*. xix.

1445.—*Shibuichi*, inlaid with nine poetry papers, square and oblong, in copper, *shakudō* silver and gold *hirazōgan* decorated with ferns and landscapes; the back engraved with a stream and inlaid with rushes and *jakago* in green gold. xix.

1446.—*Shakudō*, inlaid with a gold plate in which are inlaid bamboos in *shakudō hirazōgan* in imitation of Chinese ink painting. xix.

1447.—Very dark *shibuichi*, inlaid in *shakudō hirazōgan* with a tree on which are perched two birds; the moon inlaid in silver appears in an opening of the clouds lined with gold. Signed: Mitsuteru with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

1448.—Dark *shibuichi*, engraved with a snow-clad willow by the edge of a stream, a raven inlaid (*shakudō*, gold eye) in *hirazōgan* on the branch. xix.

1449.—*Shibuichi*, inlaid in *hirazōgan* with a silver moon hidden in the clouds, and a bamboo (*shakudō*). xix.

1450.—*Shibuichi*, inlaid in *hirazōgan* with a bamboo *shakudō*, the back engraved in six double wavy lines in *kebori*. Signed: Toshichika. xix.

1451.—*Shibuichi*, inlaid in *hirazōgan* with a bamboo cane and few leaves, *shakudō*, with touches of gold; *shakudō* back. xix.

1452.—*Shibuichi*, engraved in *katakiri* with a dragon appearing on the waves (gold eyes, fangs and flames, *hirazōgan*), the crests of the waves inlaid *shakudō*; at the back *Fuji* in *kebori* with silver snow inlaid *hirazōgan*. xix.

1453.—*Shibuichi*, inlaid at top with a small dragon between two narrow bands of gold, and with a butterfly in a mist of gold spots *tojidashi*, engraved with a poem. Signed: Ruijiken Hideyuki (Arai Teruyuki). Vertical. beginning xix.

1454.—*Shakudō*, engraved in *katakiri* with *shōki* (face and feet silver *hirazōgan*, eyes gold) holding an Oni (copper); *mokume* back. Vertical. xix.

1455.—*Sentokudō*, inlaid in *hirazōgan* in silver and gold with *Okame* holding a presentation chrysanthemum; on the back a poem engraved. xix.

1456.—*Shibuichi*. inlaid in *hirazōgan* with a Samurai carrying a lantern marked with the *Fudo Bonji*; at the top an Oni gathering subscriptions (faces copper, dresses *shakudō*, details gold), inscribed: after the design of Tosa Shakon Shōgen Mitsuoki. The back engraved in *katakiri* and *kebori* with Daikoku standing on a ladder shaving the top of Fukurokuju's head; vertical. Signed: Itteisai Yoshinao with *Kakihan*. middle xix.

1457.—*Kashira Fuchi*, *soritsuno* and *kurikata*, *shakudō* inlaid with *nishikiye* diaper. xix.

1458.—*Kōgai*, *shakudō*, with silver point, inlaid in *hirazōgan* with a bean, the two long pods of which are inlaid silver, the leaves copper and silver, the tendrils silver and gold. xviii.

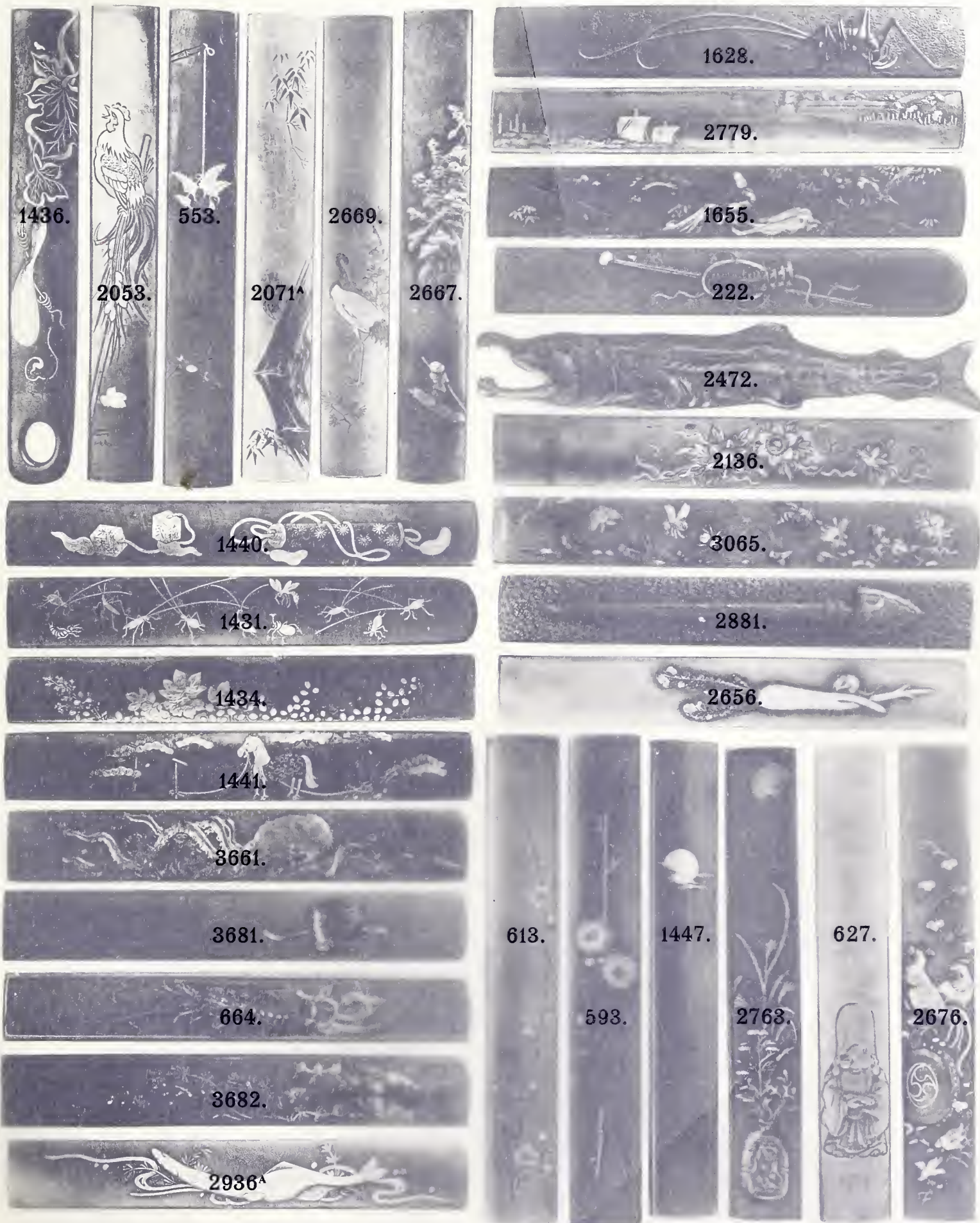
1459.—*Kōgai*, *shibuchi*, inlaid in *hirazōgan* with three books, silver, *shakudō*, copper, gold. xviii.

1460.—*F.K.*, *iron*, inlaid in *Kaga* style with chrysanthemum in a stream, and butterflies, gold, silver, *shakudō*. xix.

KOZUKA.

1461.—*Iron*, inlaid in *Kaga Fushimi* style with two swallows under a willow (brass, copper, silver); brass back. The blade chased with the six poets and a screen inscribed with their names; above, imitation of writing and the inscription *Rokkasen*. xviii.

1462.—*Nigurome*, inlaid in *Kaga* style with an *ōtsuyé*, rough comic design: the thunder god hung up in a tree in a cobweb, the spider descending at the end of a thread, a monkey running away, with a butterfly net and insect cage, the blade chased with a dragon. Signed: Yenjūsai (Kwanri).



XXVI. KOZUKA, KAGA, ETC.

See Errata for 2071A and 2936A.

1628. — *Shakudō* inlaid with a snow-clad willow by the edge of a stream, a raven
xix.

1629. — *Shakudō* inlaid with a silver moon hidden in the clouds, and a bamboo
xix.

1630. — *Shakudō* inlaid with a bamboo *shakudō*, the back engraved in six double
xix.

1631. — *Shakudō* inlaid with a dragon appearing on the waves (gold eyes, fangs and
xix.

1632. — *Shibubichi*, inlaid at top with a small dragon between two narrow bands of gold, and
beginning xix.

1633. — *Shakudō* engraved in *katakiri* with *shōki* (face and feet silver *hirazōgan*, eyes gold) holding
xix.

1634. — *Sentokudō* inlaid in *hirazōgan* in silver and gold with *Okame* holding a presentation
xix.

1635. — *Shibubichi* inlaid in *hirazōgan* with a Samurai carrying a lantern marked with the
middle xix.

1636. — *Kashira Fuchi*, *suritsuno* and *kurikata*, *shakudō* inlaid with *nishikiye* diaper.
xix.

1637. — *Kōgai* *shakudō*, with silver point, inlaid in *hirazōgan* with a bean, the two long pods
xviii.

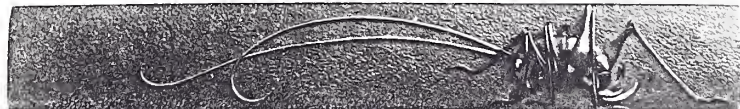
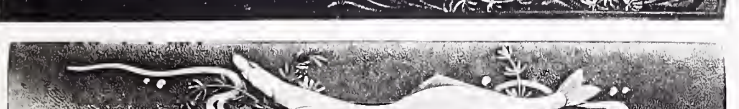
1638. — *Kōgai*, *shibubichi*, inlaid in *hirazōgan* with three books, silver, *shakudō*, copper, gold.
xviii.

1639. — *F.K.*, iron, inlaid in *Kaga* style with chrysanthemum in a stream, and butterflies, gold,
xix.

KOZUKA.

1640. — *Shakudō* inlaid in *Kaga* style with two swallows under a willow (brass copper,
xviii.

1641. — *Niguro*, inlaid in *Kaga* style with an *ōtsuyé*, rough copper, the thunder god
hung up in a tree in a cobweb, the spider descending at the end of a thread, a monkey running
away, with a butterfly net and insect cage, the blade chased with a dragon. Signed: Yenjū
(Kwanri).



J. C. HAWKSHAW COLLECTION.

- 1463.—*Iron*, inlaid with a cloth pattern of *hanabishi* in an hexagonal mesh, in two rows of fifteen, silver *hirazōgan*; at back tortoise and waves in brass and silver wire. xviii.
- 1464.—*Iron*, tipped with silver, inlaid in *hirazōgan* with a flower arrangement of chrysanthemums, in a presentation paper, brass and *shakudō*, *kebori* finish. xvii.
- 1465.—*Iron*, inlaid in silver *hirazōgan* with a *hōwō* bird. xviii.
- 1466.—*Iron*, inlaid in *Kaga Yoshirō* style with a *hōwō* bird and a *paulownia* tree (brass, flowers, a few leaves and *hōwō*'s tail silver); the back *sentoku* engraved with a willow. xviii
- 1467.—*Iron*, *Kaga Yoshirō*. inlay of vine with a small squirrel underneath, copper and brass; round hole at butt lined silver gilt; *shigure* at back. xviii.
- 1468.—*Iron*, inlaid in silver *hirazōgan* with a *paulownia* inflorescence.
- 1469.—*Iron*, the face and side chased in eleven *godrons* separated by ribs, and inlaid with six small *mons*, and *karakusa* pattern in gold *nunomé*. xix
- 1470.—*Iron*, inlaid all over in copper wire. gilt *nunomé* with a pattern of four *aoi* leaves and scrolls. xviii.
- 1471.—*Iron*, inlaid in gold *nunomé* with a *kiri*, a *hōwō*, a dragon, a *tai* fish and a butterfly, gold, silver, *shakudō*, amongst scrolls of clematis and other plants. Signed: Kiyonori with *Kakihan*.
- 1472.—*Iron*, with rounded end and round hole near the butt, the surface covered with a *wistaria* vine and *susuki* grass (brass, flowers silver) in *hirazōgan*. xvii.
- 1473.—*Iron*, inlaid in brass *hirazōgan* with a *warabi* (bracken), the fronds curled up. two small leaves just opened; brass back. xviii.
- 1474.—*Iron*, imitating a sword handle, with central *kanamono* in a design of *aoi* in gold wire *nunomé*. xviii.
- 1475.—*Iron*, imitating a sword handle, with coarse winding at both ends, and fine winding in the central portion; three rectangles of gold wire *nunomé* in pattern of lozenges and crosses imitating the *kanamono*. xviii.
- 1476.—*Iron*, inlaid in gold wire *nunomé* with two fan papers on *sayagata* pattern. xviii.
- 1477.—*Iron*, inlaid in gold *nunomé* with three sprays of cherry flowers and a crest: *Hana wachigai*. xviii.
- 1478.—*Iron*, inlaid in gold wire with a dragon. late xviii.
- 1479.—*F.K.*, *shakudō*, inlaid in gold wire *hirazōgan*; *K.* with old fan, two *mamezo*, and two rats; octagonal *F.* with landscapes of Omi, one on each side reduced to a few suggestive strokes.
- 1480.—*F.K.*, *shakudō*, inlaid in *hirazōgan* with silver and copper *kaki*, and with pine needles and small flowers (gold). xviii.
- 1481.—*F.K.*, *shakudō*, inlaid with minute *rinzu* pattern, the *Fuchi* with a rim of *rinzu* and a broad band of key pattern.

J. C. HAWKSHAW COLLECTION.

1482.—*F.K.*, two sets, *shakudō*, conventional design, inlaid all over with minute cross and *rinzu* patterns in *shakudō*, copper and gold. xix.

1483.—*F.K.*, dark *shibuichi*, inlaid in *shakudō*, copper and gold with squares of brocade. xix.

1484.—*Fuchi*, in nine horizontal bands of *shakudō* and copper alternately, inlaid in gold *hirazōgan* with a stylised *kiku*, and two small chrysanthemums, gold and *shakudō*. xix.

1485.—Two *Fuchi*, alternate bands of dark *shibuichi*, gold, *shakudō*, silver, copper and *shibuichi*; the two extremes inlaid with key pattern. ? Yedo xix.

1486.—Two *Fuchi*, high type, *shibuichi*, engraved with a sectional pattern in squares of one mm., inlaid in gold *hirazōgan* with *hōwō* and floral scrolls. Kyoto xix.

NAGASAKI INLAY.

The best known inlayer of Nagasaki was Jakushi whose work is separately dealt with.

Nagasaki being the harbour in which contact with Chinese and European sailors, merchants and adventurers was most complete, its craftsmen adapted foreign decoration to their work and imparted a foreign touch to much of their sword furniture. Their work however is usually coarse, the silver inlay predominates, chiefly in *nunomé*, on poor, roughly chased groundwork, such as dragons in relief. Namban work probably originated in or about Nagasaki.

1487.—*Iron*, circular, with narrow rim, silvered on *nunomé*, the faces etched and chased, leaving in reserve two dragons, ascending and descending, on each side, overlaid with silver *nunomé*, the heads and claws gold, Nagasaki inlay. xviii.

1488.—*Iron*, *mokko* shape, plaited ground, overlaid on each side by eight semi-circular reserves inlaid in silver wire *nunomé* with peonies. xix.

1489.—*Iron*, originally circular, hammered on four sides to square cup shape and the four bent sides refolded on themselves to an even depth, thus thickening the lower edge, rough hammering left showing; the whole outer surface inlaid in silver *nunomé* with a dragon, clouds and *tama*; flames on the dragon and *tama* gold *nunomé*. xvii.

1490.—*Iron*, inlaid in silver wire *nunomé* with a border of *chevrons* and a field of *karakusa*, upon which are inlaid a *hōwō*, a bat, a butterfly and three egg fruits with long leaves. xix.

1491.—*Iron*, outline of a cross charged with a square, with rim raised all round the edge, perforated with four slots at 45 degrees to the blade, lined on the upper side with a key pattern, silver *nunomé*. xviii.-xix.

1492.—*Iron*, small with broad slightly raised rim, the edge inlaid in silver with *chevrons*, both faced in *nunomé* with gold and silver clouds and constellations. xix.

AWA WORK AND KENJO TSUBA.

The work of the Awa craftsmen consist chiefly in gold inlaid tsubas, the iron web of which is perforated in silhouettes of trees, houses, boats, landscapes, &c., with the pictorial details applied in gold wire or leaf. The Shoami family probably originated the other Awa style, characteristic of which are the dragons amongst waves in copper and gold *nunomé* inlay. The Awa tsubas are rarely signed.

Under the name of Kenjo "presentation" tsubas, are grouped those iron tsuba heavily decorated with gold designs which it was the fashion to present to one's friends, in imitation of the custom whereby Daimyos in their compulsory visits to the Shōgun's court presented the Tokugawa ruler with tsuba of that description. They were chiefly made in Kyoto, but doubtless some were also produced in Kaga and Awa. The Awa inlayers were influenced to some extent by those of the Higo province, especially in their application of gold *nunomé* on brass ground.

1493.—*Iron*, circular inlaid in gold *nunomé* with two dragons and balls; on the other side, *takaramono* emblems: hat, *makimono*, *chōji*, fan. Awa xviii.

1494.—*Iron*, six lobed, the lobes carried out on both sides right up to the centre, overlapping one another in S curves like a flattened flower; inlaid all over with four *Hōwō* birds in brass carrying sprigs of flowers in their bills (brass and silver) amongst clouds (brass and copper). xviii.

1495.—*Iron*, circular, inlaid in *nunomé zōgan* with a dragon (gold) on one side and on the other with a dragon (copper) amongst the waves. Awa.

1496.—*Iron*, circular, inlaid in gold *nunomé* with a pine tree on one side and on the other a garden filled with bamboos and pine, enclosed by a hedge, the door being open; the *riōhitsu* of large size filled with *shakudō* plugs the surface of which is chased to imitate brocade (?). Awa xix.

1497.—*Iron*, circular, a pine tree in gold *nunomé* inlay and a chrysanthemum flower and leaves in openwork, lined with gold *nunomé*, partly filled with *shakudō* plugs. xviii.

1498.—*Iron*, partly perforated in fretwork to show a landscape of trees in the sunset, the whole ground covered with an inlay in gold *nunomé*, of pine trees and a few houses. Awa xix.

1499.—*Iron*, circular, the whole surface covered with chrysanthemums and *tansy* plants in gold *nunomé*, rim gilt and covered with slanting scratches. xix.

1500.—*Iron*, a pair, each with a design of seven fans in openwork inside a rim inlaid with gold *nunomé*. Each fan bears a special design on each side. *Chidori* over *jakago*, plum tree, cherry and stream, cherry flowers and *maku* tortoise, gourd vine, sparrows and bamboo, *Hōwō* and *kiri*, Nagoya castle; crane and waves, geese and reeds, peonies and butterfly; chrysanthemum; peacock and peonies, Yodo castle, swallows and willow, *taiko* and *maku*, iris, *fuji*, *jiu*, pine and bamboo, &c.

Kenjo work.

1501.—*Iron*, with thick rim, Nagoya castle in gold *nunomé*, a few trees, a bridge, some boats, also in *nunomé*; a cloud in conventionalized form in openwork. Awa style xix.

J. C. HAWKSHAW COLLECTION.

1502.—*Iron*, circular, flat surface, perforated with designs of clouds and sails, inlaid on one side in gold *nunomé* with three houses under a pine tree, a *jakago* showing the proximity of a river; a swamp of reeds and *sagittaria*; on the other side, a landscape of pine trees above fences and a trestle bridge. xviii.

1503.—*Iron*, *mokko* shape, the two long sides brought in at the centre, raised rectangular rim inlaid with cherry petals in *nunomé* (gold); the whole surface covered with *kiku* and *kiri* crests in *nunomé*, in gold of two colours. xviii. or early xix.

1504.—*Iron*, thin with slightly raised rim, inlaid with brass *karakusa*, the centre surrounded by a brass wire punched to imitate a twist, and inlaid in gold *nunomé* with flowers, *Hōwō* bird, fox, and dragon. xviii.

1505.—*Iron*, with edge gilt in *nunomé*, the surface decorated with *paulownia*, in gold of two colours and in silver (*nunomé*),

1506.—*Iron*, with gilt rim, slightly raised, the whole surface covered in gold *nunomé*, with a *Hōwō* bird above *paulownia*. xix.

1507.—*Iron*, rounded square, the edge inlaid with key pattern in gold *nunomé*, the surface covered in gold of two colours with dragon, *Hōwō*, peonies in *nunomé* and *kebori*, and a foreign dog to the neck of which is attached a hood by a cord with three peculiar globular tassels; small rings of *shakudō* wire inlaid in *nunomé* also. Kyoto xix.

1508.—*Iron*, *nunomé zōgan* inlay of a dragon in gold wire and double outline of clouds all over the remaining surface, inlaid in *shakudō* wire.

1509.—*Iron*, lozengular with eight lobes, the whole surface covered in *nunomé* with a *semis* of chrysanthemum flowers in gold, silver and *shakudō*. xviii.

1510.—*Iron*, lenticular, inlaid all over with a *shippō* pattern in *shakudō* wire with gold star centres, and with three reserves of medallions of dragons in *nunomé* (gold). (?) Kaga inlay xix.

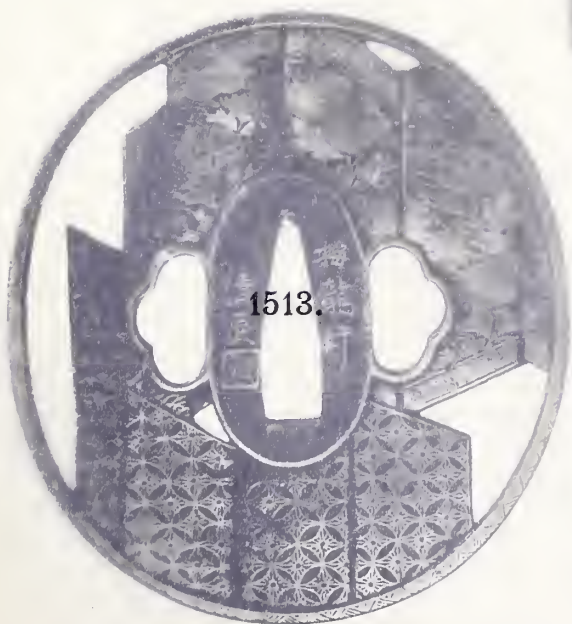
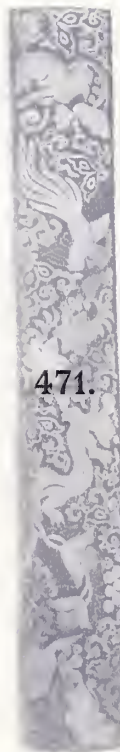
1511.—*Iron*, cup shape, finished all over, polished and chased in *intaglio rilievo* with two dragons, inlaid silver *nunomé*. xix.

1512.—*Iron*, decorated in silver *nunomé* with maple leaves on a stream, with scanty *poudré* gold in the spaces. xix.

1513.—*Iron*, with thin rim, gilt in *nunomé*, enclosing two screens (*biobu*) decorated with floral designs in gold *nunomé*. Signed: Bairiuken Kiyotoku sealed Rin. late xviii. or early xix.

1514.—*Iron*, *mokko* shape *kenjo tsuba*, perforated with eight trapezoidal holes leaving in reserve an equal number of radiating spokes, everyone of which is inlaid with a different pattern in gold *nunomé*, the remaining surface also treated in *nunomé* and the edge inlaid with a key pattern. Kyoto xix.

1515.—*Iron*, *kenjo tsuba*, inlaid in gold *nunomé*, in various geometrical patterns: waves, *rinzu*, plaiting, &c., in hexagonal divisions, with three circular medallions of curled dragons; the *seppa dai* inlaid with imbricate waves and *tama*. Kyoto xix.



1502.—Iron, circular, flat surface, perforated with designs of clouds and sails, inlaid on one side in gold *nunomé* with three leaves under a pine tree, a *jakago* showing the proximity of a river, a group of cranes and *sagihara*; on the other side, a landscape of pine trees above fences and a trestle bridge.

.8151

.8041

xviii.

1503.—Iron, *mokko* shape, the two long sides brought in at the centre, raised rectangular rim inlaid with cherry petals in *nunomé* (gold); .1841 whole surface covered with *kiku* and *kiri* crests in *nunomé*, in gold of two colours.

xviii. or early xix.

1504.—Iron, thin with slightly raised rim, inlaid with brass *karakusa*, the centre surrounded by a brass wire punched to imitate a twist, and inlaid in gold *nunomé* with flowers, *Hōwō* bird, fox, and dragon.

xviii.

1505.—Iron with edge gilt in *nunomé*, the surface decorated with *tsudayama*, in gold of two colours and in silver (*nunomé*),

1506.—Iron, with gilt rim, slightly raised, the whole surface covered in gold *nunomé*, with a *Hōwō* bird above *tsudayama*.

xix.

1507.—Iron, rounded square, the edge inlaid with key pattern in gold *nunomé*, the surface covered in gold of two colours with dragon, *Hōwō*, peonies in *nunomé* and *akori* and a foreign dog in the neck of which is attached a hood by a cord with three peculiar globular tassels; small rings of *shakudō* wire inlaid in *nunomé* also.

Kyoto xix.

1508.—Iron, *nunomé* *zōgan* inlay of a dragon in gold wire and double outline of clouds all over the remaining surface, inlaid in *shakudō* wire.

7051

.8041

.808

.174

.877

1509.—Iron, lozenge with eight lobes, the whole surface covered in *nunomé* with a *semis* of *chrysanthemum* flowers in gold, silver and *shakudō*.

xviii.

1510.—Iron, lenticular, inlaid all over with a *shippō* pattern in *shakudō* wire with gold star centres, and with three reserves of medallions of dragons in *nunomé* (gold). (?) Kaga inlay xix.

1511.—Iron, cup shape, finished all over, polished and chased in *intaglio rilievo* with two dragons, inlaid silver *nunomé*.

xix.

1512.—Iron, decorated in silver *nunomé* with maple leaves on a stream, with scanty *poudré* gold in the spaces.

xix.

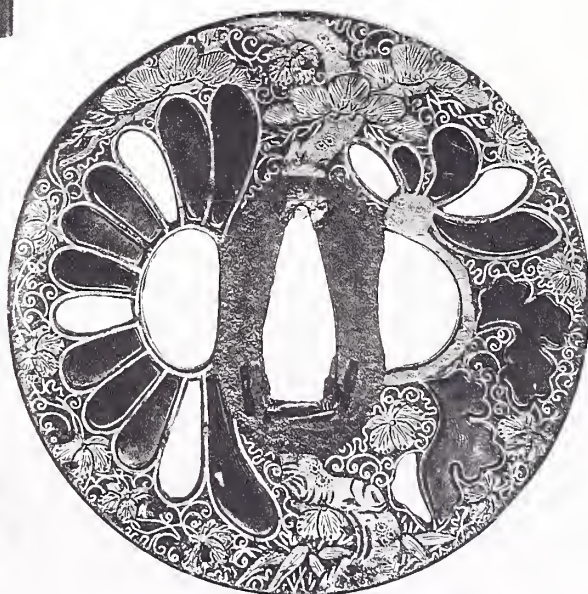
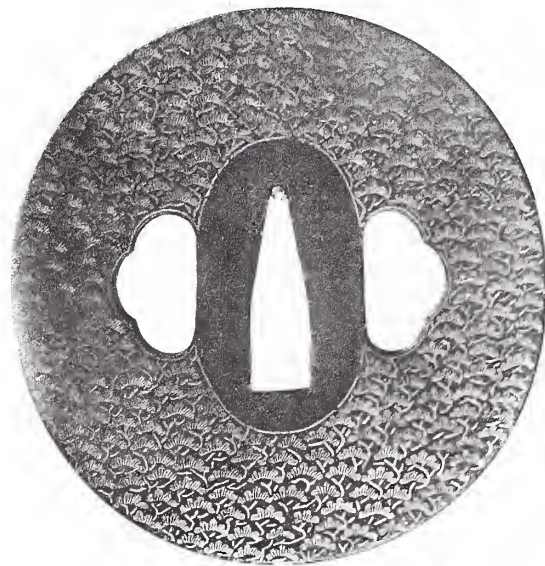
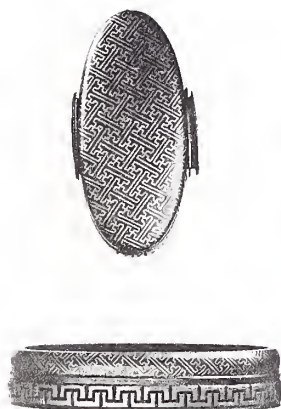
1513.—Iron, with thin rim, gilt in *nunomé*, enclosing two screens (*biobu*) decorated with floral designs in gold *nunomé*. Signed: Bairiuken Kiyotoku sealed Rin.

late xviii. or early xix.

1514.—Iron, pebble shape *konjo tsuba*, perforated with eight trapezoidal holes leaving in reserve equal round openings, everyone of which is inlaid with a different pattern .1841 the remaining surface also treated in *nunomé* and the edge inlaid with a key pattern.

1515.—Iron, long oval, mould in gold *nunomé* in various geometrical patterns, *tsuru*, *plating*, etc., in hexagonal divisions with three circular medallions of curled dragons, inlaid with imbricate waves and gold.

Kyoto xix.



J. C. HAWKSHAW COLLECTION.

1516.—*Iron*, lenticular, covered all over with small pine trees in *nunomé zōgan*, finished in *kebori*, gilt rim. Awa style, Kyoto xix.

1517.—*Iron*, *tachi* shape (*aoi*) with raised rim, the web chased to imitate old wood and decorated in relief with reserves of fifteen chess pawns inscribed with their names in gold *nunomé*. Signed: Kazuseki. xix.

1518.—*Iron*, circular, lenticular, decorated in gold *nunomé* with an anchor upon which sits a *kappa*; at the back, oar and rudder. Signed with *Kakihan*. xix.

1519.—*Iron*, flat, but *shitogi* shape as a *tachi tsuba* inlaid in *nunomé* with a plum tree in flower, the trunk modelled to imitate tree bark, and the gold leaf beaten in. xix.

1520.—*Iron*, lozengular, with rounded corners, a *Hōwō* and three *paulownia* badges inlaid in gold *nunomé*. Signed: Shigeharu of Heian (Kyoto) Yamashirō, Kayei (remainder of the date illegible). circa 1848.

1521.—*Iron*, *tachi* (*aoi*) shape covered all over with gold inlay in two colours, in *nunomé zōgan*, dragon and clouds, the space between the large portion of the design filled with a *poudré* of gold. xix.

1522.—*Iron*, *awase tsuba*, in two pieces riveted together, ink slab, paper box, books and strips of paper. Signed: Kiridoshi Nisuke of Sasshu. late xviii.

1523.—*Iron*, *mokko* shape, *kenjō tsuba*, partly perforated, inlaid in Awa style, gold and silver *nunomé* with a landscape on either side. Signed: Yoshi (seal). xix.

1524.—*Iron*, polished and inlaid in gold *nunomé*, with stylised dragons and clouds. Seal: Yoshi, in *tensho*.

1525.—*Iron*, inlaid with dragon and clouds in gold *nunomé*. Signed with *Kakihan*. Cf. above.

1526.—*Iron*, polished, the web depressed, inlaid in *nunomé* with rushes and flies. Signed with *Kakihan* only.

1527.—*Iron*, same work as 1526, same *Kakihan*.

1528.—*Iron*, bi-concave with thickened edge, inlaid in gold wire *hirazōgan* with five clumps of flowers, *susuki* grass and wild carnation, iris in a stream, *lespedeza*, chrysanthemum, narcissus. xix.

1529.—*Iron*, small *tsuba*, polished surface inlaid in gold *nunomé* with a cock on a drum, two hens and a couple of chicks, gilt edge. xix.

1530.—*Iron*, small *tsuba* with gilt edge, inlaid in *nunomé* with seven horses, four in outline, and three in full inlay finished in *kebori*. Seal: Nao

1531.—*Iron*, lenticular, inlaid with gold and silver in *nunomé zōgan* with the story of Kioyu and Sofu and with the inscription: *Sakuhi hito baku fu no naoyobu*; men calling [this] waterfall Sakui. Edge inlaid gold. xix.

1532.—*Iron*, *mokko* shape, polished surface, inlaid on one side with two dragon-flies in gold *nunomé*, on the other with a chrysanthemum, silver and gold; lacquered all over. xix.

1533.—*Iron*, small lenticular *tsuba* inlaid in gold *nunomé* with the *sho chiku bai*, the crane and the *minogamé* emblematic of longevity, lacquered over, gilt edge. xviii.

NARA SCHOOL.

This school originated with Toshiteru in the early part of the Seventeenth Century, working chiefly on iron, but the craftsmen of the main line are dwarfed almost into nothingness by the three great protagonists, TOSHINAGA, JOI, and YASUCHIKA who were pupils of the family, and who developed styles derived from the old Nara school, yet sufficiently sharply differentiated, to form three new subsidiary schools, the ensemble of which forms the best known "later Nara" school.

TOSHINAGA (Toshihisa TAHEI, 1667-1737) was a skilful chaser, who specialized in historical and legendary subjects, in high relief, sometimes entirely in the round; his son followed his style, and his best pupil, SHOZUI originated the HAMANO school.

SUGIURA JOI (1700-1761), a pupil of Nara Juyei (Toshinaga), adopted the family name NARA. His style differs from that of Toshinaga, he affects low relief inlay and *intaglio rilievo*, chiefly Chinese subjects and animal designs characterize his work; his best pupil was Jowa, and his style is partly followed by some of the Sekijoken family.

Tsuchiya YASUCHIKA (1669-1744), struck an entirely different line, aiming less at the representation of personage and scenes in favour of purely decorative designs; his pupils and the direct followers of his son are nearly fifty in number, but they modified his style considerably and in the Nineteenth Century follow almost entirely the general rule of blending and intermixing designs and methods of execution.

The NARA school enjoyed an enormous popularity—the same applies to the Hamano—and consequently, the demand for Nara mounts being far greater than the supply, extensive copying ensued, and forgery was rife especially during the second quarter of the Nineteenth Century.

1534.—*Shibuichi*, polished surface; Bishamon, holding his spear and reliquary, standing near him the centipede, his emblem, curled upon itself; at the back, a tiger, all high relief inlaid with gold details. Signed: Toshinaga. xix.

1535.—*Shibuichi*, polished surface. The *oni yarai*, a householder throwing peas to expel the Oni; the little devil appears on the other side, looking upon the proceedings through a lattice window, on a wall are pasted various charms with invocations for everlasting luck. Signed: Toshinaga, after a drawing by Hanabusa Itchō. ? xix.

1536.—*Shibuichi*, rounded square with slightly raised rim, Shoki standing behind an old stump by the water edge, two Oni escaping under the water. Signed: Toshinaga with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

1537.—*Sentoku*, rounded square, Idate in the clouds, holding his spear (*hoko*) and *sharito*, whilst the Oni struggles in the angry waves of the sea below; reverse, a pine tree by the seashore. *Katakirii* work, figures inlaid in relief. Signed: Toshinaga with *Kakihan*. early xix.

1538.—*Iron*, circular, pierced work inlaid with gold and silver. Two foreigners with curly hair and beard and wearing earrings, one barefooted carries a basket, a sword with *torikabuto* and *shirizaya* depends from his girdle, on his back is slung a quiver; the other carries a large sceptre of longevity; at their feet a leopard, silver with *shakudō* rings by the way of spots. On the right, a waterfall amongst water-worn rocks. The dresses of the men are inlaid with gold patterns and embellished with jewel necklaces, etc. In the style of *Nara Toshinaga*. xviii.

1539.—*Sentoku*, polished surface; Hotei and two children under a pine tree. Signed: Toshiharu. middle xviii.

1540.—*Shibuichi*, a fisherman, in a boat strives to get in his huge square fishing net, in which are seen a few fishes; on the back, a bridge, the post of which is inscribed in minute characters: Kwanyei (1638! *Tora*), Toshiharu.

1541.—*Shibuichi* small tsuba, polished ground with raised rim; Yamabe no Akahito watching the return of the boats. Signed: Toshinao with *Kakihan*. early xix.

1542.—*K.*, *shibuichi*, inlaid in high relief with a crane flying above a wave. Signed: Toshinaga with *Kakihan*. xix.

1543.—*K.*, very dark *shibuichi*, chased to imitate a pine tree, over which grows some creeper, surrounded by a silver shimenawa, above which, in a hole of the bark two doves (silver) are resting. Signed: Toshinaga.

1544.—*K.*, *shakudō*, chased in relief and inlaid with a ferry boat being punted away, a man leading a horse towards a house on the bank. Signed: Toshinaga with *Kakihan*. xix.

1545.—*K.*, *iron*, inlaid with Benkei, in the guise of Emma, and Yoshitsune reading a *makimono* (*shakudō* and silver), the faces copper and *shibuichi* respectively, Benkei's halberd silver; vertical. Signed: Toshihisa (Toshinaga) with *Kakihan*. xviii.

1546.—*F.*, *shibuichi*, inlaid with an eagle (copper) holding a rabbit (silver) on a rock. The *fuchi* chased in low relief with a pine tree and inlaid with a small monkey. Signed: Toshinaga.

1547.—*F.*, *copper*, chased and inlaid with a Chinese boy, watching in astonishment a big crane swooping down (the latter on the *fuchi*). Signed: Toshinaga.

1548.—*F.*, *copper*, *ishimé* surface, a bird on a branch of quince in flower, inlaid *shibuichi*, etc., (*K.*), the *fuchi* engraved as a narrow stream in muddy ground, inlaid with reeds and pebbles. Signed: Toshinaga.

1549.—*F.*, dark *shibuichi*, a fisherman's boat (*F.*) and a man holding a *namazu* (*K.*) *shakudō*. Signed: Toshinaga.

1550.—*F.*, *nigurome*, inlaid, *K.* two Chinese ladies playing *Suguroku* with dice, warrior watching; *F.* *mizu kuruma*. Signed: Toshinaga with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

1551.—*F.*, *sentoku*, chased in relief, Kwanyu leading a shishi, *minogame* on *fuchi*. Signed : Toshinaga.

1552.—*F.K.*, *iron*, heavy, chased in very high relief with *Shoki* pursuing an Oni (inlaid copper), the *kashira* chased with an Oni in the clouds, holding a banner. Signed : Toshihisa (Toshinaga) with *Kakihan*.

1553.—*F.*, *sentoku*, inlaid, Kwanyu and attendant, horse in *fuchi*. Signed : Toshinaga.

1554.—*F.*, *shakudō*, inlaid in high relief with a large Korean hat, *F.* with trumpet and drum. Signed : Toshinaga.

1555.—*F.*, *shakudō*, inlaid in relief with Toba and his attendant. Signed : Toshinaga with *Kakihan*.

1556.—*F.*, *niguiromé*, inlaid in relief, *K.* with an orange (gold) and red pepper ; *F.* with a fly on a *suribachi*, and pestle. Signed : Toshinaga.

1557.—*F.*, *sentoku*, *ishimé* ground, chased in low relief and inlaid with Yasumasa, *F.* with the nuyé. Signed : Toshinaga.

1558.—*F.*, *shakudō* inlaid and chased in high relief, *K.* with an eagle, *F.* with a rabbit. Signed : Toshinaga.

1559.—*F.*, *shakudō*, inlaid in relief with chicks on a sheaf of rice under a plum tree. *F.* with a raincoat, hat and hoe. Signed : Toshinaga.

1560.—*Menuki*, two Oni, copper with gold details ; the smaller one holds a pair of tweezers ; and carries a gilt plate with the *Kakihan* of Toshinaga.

1561.—*Menuki*, the foreigners from Ranha ; one set as usual with trumpet and arrows, the other with drum and peach. Signed : Toshinaga with *Kakihan*.

1562.—*Shakudō*, circular, polished surface. *Shōki* standing, resting upon his sword, watches an Oni *intaglio rilievo* and *kebori*, scanty inlay on the underside of *Shōki*'s hat, his sword and heel. Signed : Joi. late xviii.

1563.—*Shibuichi*, polished ; three of the Gods of Good Fortune : Bishamon and Benten on the face, Daikoku at the back, seated on Hotei's bag ; all in *kebori* and *katakiri*. Signed : Joi and seal.

1564.—*Shibuichi*, polished ground, raised rim ; the Sennin Gama with his toad, *intaglio rilievo*. Signed in full : Issando Joi Nagaharu. xviii.

1565.—*Shakudō*, polished surface ; the Sennin Chokwaro shaking a little horse out of his gourd ; *intaglio rilievo*, hands and head inlaid in relief ; at back, a pine tree. Signed : Issando Joi.

1566.—*Shibuichi*, polished surface ; the Sennin Kanzan and Jittoku in the moonlight. Signed : Joi.

1567.—*Copper*, *auri* shape, the surface overlaid with silver and gold sheet in *nunomé*, partly rubbed away on either side, an elongated dragon and "hirata curls," one of which has disappeared. Signed : Joi. xviii.



1538.



3970.



1630.



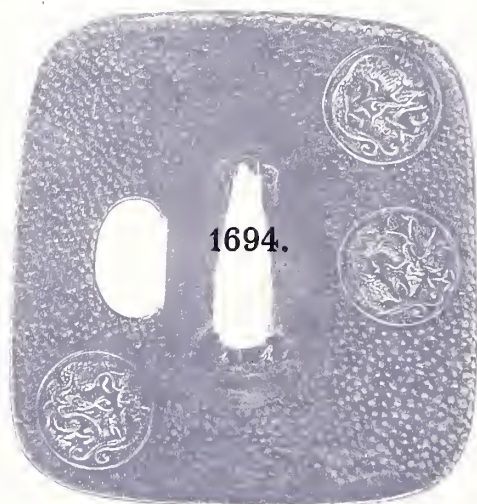
1569.



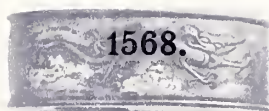
1602.



1595.



1694.



1568.



1567.



1568.



1564.



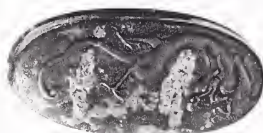
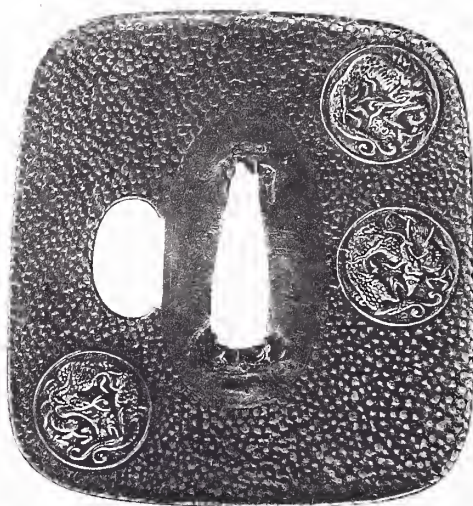
1691.



1601.

J. C. HAWKSHAW COLLECTION.

- 1481.—*F. shishi*, chased in relief, Kwanyu leading a shishi, *minogame* on *tu hi*. Signed: Toshinaga.
- 1482.—*F. shishi*, chased in very high relief with *Shoki* pursuing an Oni (inlaid with an Oni in the clouds, holding a banner. Signed: Toshinaga.
- 1483.—*F. shishi*, inlaid, Kwanyu and attendant, horse in *fuchi*. Signed: Toshinaga.
- 1484.—*F. shishi*, inlaid in high relief with a large Korean hat, *F.* with trumpet and drum. Signed: Toshinaga.
- 1485.—*F. shishi*, inlaid in relief with Toba and his attendant. Signed: Toshinaga with *Kakihan*.
- 1486.—*F. shishi*, inlaid in relief, *K.* with an orange (gold) and red pepper; *F.* with a *shishi* and pestle. Signed: Toshinaga.
- 1487.—*F. shishi*, *ishimé* ground, chased in low relief and inlaid with Yasumasa, *F.* with the *shishi*. Signed: Toshinaga.
- 1488.—*F. shishi*, inlaid and chased in high relief, *K.* with an *shishi* *F.* with a *shishi*. Signed: Toshinaga.
- 1489.—*F. shishi*, inlaid in relief with chicks on a *shishi* of rice under a *shishi* *F.* with a raincoat, hat and hoe. Signed: Toshinaga.
- 1560.—*Menaki*, two Oni, copper with gold details; the smaller one holds a pair of tweezers; and carries a tilt plate with the *Kakihan* of Toshinaga.
- 1561.—*Menaki*, the foreigners from Ranha; one set as usual with trumpet and arrows, the other with drum and peach. Signed: Toshinaga with *Kakihan*.
- 1562.—*Shakudō* circular, polished surface. *Shōki* standing, resting upon his sword, watches an Oni *intaglio rilievo* and *kebori*, scanty inlay on the underside of *Shōki*'s hat, his sword and heel. Signed: Issando late xviii.
- 1563.—*Shibuichi*, polished; three of the Gods of Good Fortune: Bishamon and Benten on the face, Daikoku at the back, seated on Hotei's bag; all in *kebori* and *katakiri*. Signed: Joi and seal.
- 1564.—*Shibuichi*, polished ground, raised rim; the Sennin Gama with his toad, *intaglio rilievo*. Signed in full: Issando Joi Nagaharu.
- 1565.—*Shakudō*, polished surface; the Sennin Chokwaro shaking a little horse out of his *intaglio rilievo*, hands and head inlaid in relief; at back, a pine tree. Signed: Issando Joi.
- 1566.—*Shibuichi*, polished surface; the Sennin Kanzan and Jittoku in *intaglio rilievo*. Signed: Joi.
- 1567.—*Copper*, *aori* shape, the surface overlaid with silver and gold *shishi*, partly rubbed away on other side, an elongated dragon and "hirata curls," one of which has disappeared. Signed: Joi.



J. C. HAWKSHAW COLLECTION.

1568.—*F.K.*, copper, lined with *shakudō* to fit a smaller sword, the surface covered with *shibuichi* partly silvered and gilt, inlaid with smooth dragon in *shakudō*. Signature showing through a hole in the lining: Yasuchika. Cf. tsuba, No. 1567.

1569.—Copper, *hari ishimé* surface; Yasumasa holding a turnip headed arrow. Signed: Joi, seal inlaid gold.

1570.—Copper, *hari ishimé* surface; Shōki, pressing an Oni under a broken hat. Signed Joi.

1571.—Copper, *ishimé* surface treated lightly with a *nanako* chisel; Hotei and his bag, *katakiri* work. Signed: Joi.

1572.—Copper, *hari ishimé*; the Sennin Chokwaro. Signed: Joi.

1573.—Copper, *ishimé* surface, engraved and inlaid with the Sennin Kanzan and Jittoku. Signed: Joi, with inlaid seal. xviii.

1574.—*Sentoku*, lenticular, engraved in *katakiri* with a covered boat in a stream filled with reeds; on the roof of the boat a sea gull inlaid in gold with *shakudō* legs, above another in flight. Signed: Nara Nagaharu with *Kakihan* (probably a forgery); at the back, on the *seppa dai*, is a small triangular punchmark enclosing a dot above a bar.

1575.—*K.*, *shibuichi*, chased in *intaglio rilievo*, with Tekkai Sennin, his soul inlaid in *shakudō hirazōgan* above (vertical). Signed: Joi, with seal (small).

1576.—*K.*, *shakudō*, *ishimé* surface, chased in soft relief with a monkey squatting on a rock, at the top, its right arm, elongated to the other end of the *kozuka*, where a palmist inspects the ape's hand, book of *Hakkei* laid on the ground; scanty gold inlay. Signed: Joi Nagaharu.

1577.—*K.*, *shibuichi*, chased in *intaglio rilievo* with Kanzan and Jittoku, pointing at a river in which the crescent of the moon inlaid above in gold, is imagined. Signed: Joi, with seal.

1578.—*K.*, *shibuichi*, inlaid in high relief with an Oni begging for subscriptions to a temple, the bell gilt, the book *shakudō*, vertical. Signed: Joi.

1579.—*K.*, *shibuichi*, chased in *intaglio rilievo* with Kwanyu, standing with folded hands; at the back his squire holding the halberd, engraved in *katakiri*. Signed: Issando Joi, with seal.

1580.—*K.*, copper, engraved in *intaglio rilievo*, with a *rokurokubi* blowing a dragon-fly from its nostrils. Signed: Issando Joi, seal Nagaharu.

1581.—*K.*, *shibuichi*, chased with Hotei holding his bag with his hands and teeth, inlaid with a child groping on the folds of the bag, the fabric inlaid with *karakusa* and flaming *tama* in *shakudō* and gold *hirazōgan*. Signed: Joi.

1582.—*K.*, copper, engraved in *katakiri* on an *ishimé* ground, with a Chinese sage holding a rolled *makimono*. Signed: Joi (forgery).

1583.—*K.*, copper, chased in low relief with the subject of the oil thief. Joi style.

1584.—*F.K.*, *shakudō*, shallow shape, *ishimé*, inlaid with children's toys: daruma, drum, *tai*, *kuruma*; *mamezō*, fan, hobby horse, trumpet, jingling bells in various metals. Signed: Joi (?).

J. C. HAWKSHAW COLLECTION.

1585.—*F.*, *niguiromé*, chased in *intaglio rilievo* and inlaid; *K.* Jurojin and stag; *F.* Kanzan and Jittoku. Signed: Joi, with seal.

1586.—*F.*, *niguiromé*, chased in *intaglio rilievo* and inlaid with Shōjo's at play. Signed: Joi.

1587.—*F.*, *shakudō*, chased and inlaid with a large face of Sojōbō Tengu, the *fuchi* inlaid with four sages reading a book. Signed: Joi, with gold seal (?)

1588.—*F.*, *copper*, *ishimé* inlaid, *K.* with the Sennin Oshō and engraved with an umbrella; *F.* inlaid with a horse under a pine tree. Signed: Joi Nagaharu (forgery).

1589.—*F.*, *fuchi*, *copper*, inlaid with child watching a horse (the *kashira* should be Chokwaro). Signed: Joi.

1590.—*F.*, *copper*, the Sennin Tekkai; in the *kashira* crescent moon in silver, the inner edge scalloped by clouds. Signed: Issando Joi (forgery).

1591.—*F.*, *copper*, chased in *intaglio rilievo* with Jurojin reading a *makimono*; *F.* with staff and fan, seal inlaid on side: Nagaharu.

1592.—*Copper*, circular, polished surface, engraved in *katakiri* and *kebori* with three horses under a weeping willow. Signed: Yasuchika. xviii.

1593.—*Copper*, circular, with four slight réentrant angles, and raised rim, the *riōhitsu* large but partly filled by a dragon in the clouds and a *Hōwō*, respectively, chased in the round. Signed: Yasuchika. xix.

1594.—*Sentokudō*, with remains of surface gilding; a dragon coiled on itself. Signed: Yasuchika. xviii.

1595.—*Copper*, oblong with rounded corners and raised rectangular edge, polished surface decorated with a flight of *chidori* over pine trees; the moon appears over the clouds (perforated). Signed: Yasuchika. late xviii. or early xix.

1596.—*Copper*, oblong with rounded corners almost *aori* shape, slightly raised rim, moon perforated, partly hidden by clouds. The faces decorated in low relief with pine trees, and a flight of *chidori* inlaid. Same design and style as 1595, but signed with a *kakihan* on the right of *seppa dai*; *kozuka* hole only.

1597.—*Sentoku*, rounded square, *ishimé* surface imitating the rough skin of a pear, slightly raised rim and flat rope edge gilt on one side, two circular medallions in reserve and low relief chasing; a *Hōwō* and the character *fuku* both gilt, on the other, three medallions with curled dragons, *karahishi*, and the character *Jiu*. Signed at top right corner of blade hole: Yasuchika. late xviii.

1598.—*Sentoku*, the edge chased in a twisted pattern, flat surface, hammered into soft clouds through which the crescent of the moon shows in openwork. Beneath, perforated silhouette of a rabbit and bamboo leaves. Signed: on the back at left corner of *seppa dai*: Yasuchika. late xviii.

J. C. HAWKSHAW COLLECTION.

1599.—*Sentoku*, circular, *hari ishimé* surface, inlaid in high relief with a small old man gathering *equisetum* under the moon. The man's face silver, his Chinese costume *shakudō*, inlaid gold. Signed at top of *seppa dai* (right) Yasuchika. xix.

1600.—*Copper*, square with rounded corners and slight rim; winter scene, a raven, perched above a stream on a bare tree, the branches of which are twisted by a rain storm; at the back, continuation of the tree over a lake with wind swept rushes. Signed: Yashuchika, at top right corner of *seppa dai*. xix.

1601.—*Shakudō*, polished surface; Shōki, lifting the brim of his hat to look upwards; modelling in *intaglio rilievo*, head and right arm inlaid in relief, dress decorated in a formal style. Signed: Yasuchika. xix.

1602.—*Sentokudō*, cruciform, with rectangular rim, and *ishimé* ground; an owl perched upon a snow-covered pine in the moonlight. Signed: Yasuchika. xix.

1603.—*Iron*, a snarling tiger, squatting on its hams, the tail brought up to the shoulders; compare Ikkin (Funada). Signed: Yasuchika. xix.

1604.—*Iron*, in the outline of a *kagami mochi*, the surface decorated with a number of Chinese characters jumbled together, modelled in low relief, engraved in *intaglio*, and engraved in imitation of deer's antlers; *udenuki ana* at the lower part. Signed: Yasuchika. xix.

1605.—*Copper*, *mokko* shape, inlaid in high relief with a carp's head and tail, the body hidden by falling water, indicated by vertical lines deeply chased; big bubbles of spray inlaid. Signed: Yasuchika, of Shōnai, Dewa.

1606.—*Sentokudō*, polished; a tiger in high relief snarling at a cloud (*katakiri*). Signed: Tsuchiya Yasuchika, seal Tou, in *shakudō*. xviii.

1607.—*Copper*, almost circular, with *ishimé* surface, hammered, large pattern; a tiger under a bamboo twig, the tiger in *katakiri*, bold, strong cutting, eyes inlaid gold, eyebrows and feelers *shakudō*; on the back, a big wave similarly treated. Signed: Tou in *Tensho* with *Kakihan*. xviii.

1608.—*Copper*, with irregular wavy outline, oval in general shape, the surface modelled in hollows like wax; Tekkai Sennin blowing away his spirit. Signed: Tou. xviii.

1609.—*Sentoku*, six lobed with slight rim, *ishimé* ground of Y pattern in patches, cross-hatched with rain lines on an irregular surface, over which crawls an elongated dragon in *shakudō* with gold feelers and eyes; edge engraved with wavy lines. Seal Tou. late xviii.

1610.—*Shakudō*, *tachi* shape (*aoi*), polished surface; a spider in high relief, spinning its web under the moon. Signed: Ni dai (second), Kunichika with *Kakihan*, probably Yasuchika the 6th. Nara xix.

1611.—*Iron*, chased in low relief with an elephant with gilt eyes, gilt saddle cloth supporting a gilt *tama*. The whole body silvered in *nunomé*; inscribed at the back, on a square tablet surrounded by gilt clouds, with a record to the effect that, in the *Kioho* period, a white elephant was brought from China to Japan. Signed: Yasuchika. xix.

J. C. HAWKSHAW COLLECTION.

1612.—*Iron*, rounded oblong with points on the side like a *tachi tsuba*, thick, heavy guard, chased in low relief with clouds, and in high relief with rocks, inlaid with an old willow tree and three bats (*shakudō*), one of which comes out of a hole; crescent moon inlaid silver. Signed in gold on the back near *kōgai* hole: Yasuchika. xix.

1613.—*Iron*, rounded oblong, chased with a melon and leaf in low relief on an uneven ground, inlaid with gold tendrils and with a *nata* (chopping knife) with gilt handle, *shakudō* blade with silver edge; on the blade the signature: Yasuchika. xix.

1614.—*Copper*, small *tsuba*, *auri* shape; on the face, a cottage decorated with a *shimenawa* for the new year, and with a pine tree attached to a stake in front of the door, by way of *kadomatsu*. Signed with *Kakihan* only. early xix.

1615.—*Iron*, roughly circular, Hotei, his bag and two children, modelled in the round in high relief; has been used for two swords of different sizes; the *seppa dai* is enlarged on both sides. Signed: Yasuchika, of Bushū. xviii.

1616.—*K.*, *copper*, imitating a house post, repaired, and decorated in relief with a bamboo *hanaike* containing a branch of willow and a sprig of camelia. Signed: Tou, seal Yasuchika. xix.

1617.—*K.*, *shakudō*, *nanako* ground, chased in high relief with a raven standing at the very top of a high dead trunk, with smaller tree beneath. Signed: Yasuchika.

1618.—*K.*, *iron*, inlaid in relief with a fern ring, with growing leaves and frond (gold) attached to a bamboo pole; a sparrow holding to the string. Signed: Yasuchika. late xviii.

1619.—*K.*, *copper*, with rounded butt, chased in relief on flat *ishimé* ground, with Soga no Goro, on horseback armour inlaid *shakudō*; the back *shakudō*. Signed: Yasuchika.

1620.—*K.*, *copper*, inlaid in relief with a dried *iwashi* (sardine) rubbed with gold, *shibuichi* back, engraved in interlaced wavy lines. Signed: Yasuchika with *Kakihan*.

1621.—*K.*, *copper*, engraved in *katakiri* with a Chinese personage apparently holding a strange weapon, the blade of which just appears out of a monster's head. Signed: Yasuchika.

1622.—*K.*, *copper*, engraved in *katakiri* with Kanzan and Jittoku; *shakudō* back engraved in wavy lines. Signed: Yasuchika.

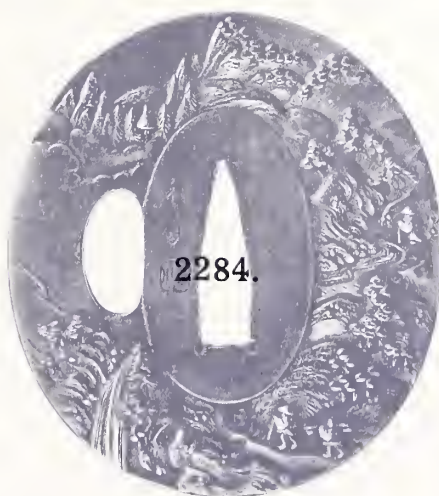
1623.—*K.*, *sentoku*, chased in *intaglio rilievo* with a hawk perched upon a tree stump, above a wave (*katakiri*), wavy lines engraved at back (vertical). Signed: Yasuchika.

1624.—*K.*, dark *shibuichi*, chased in relief with a crane above a breaking wave, bill *shakudō*, crest of head copper, vertical *shiguré* gilt at back. Signed: Yasuchika. xix.

1625.—*K.*, *niguiromé*, inlaid in *champlevé* and *cloisonné* with Fuji yama (green and white), a cloud (green) and the pine forest (green). Signed: Yasuchika.

1626.—*K.*, *shibuichi*, engraved with the seven sages in the bamboo grove, vertical treatment. Signed: Seiunsai Yasuchika.

1627.—*K.*, *shibuichi*, inlaid in high relief with a frog, one back leg extended, and two *nasubi* gilt. Signed: Sandaime Yasuchika (not in *sosho*).



1612.—*Iron*, rounded oblong with points on the side like a *tachi tsuba*, thick heavy guard, chased in low relief with clouds, and in high relief with rocks, inlaid with an old sword case and three bats (*shakudō*), one of which comes out of a hole; crescent moon inlaid silver. Signed in gold on the back near *kōgata* line. Yasuchika.

1613.—*Iron*, rounded oblong, chased with a melon and leaf in low relief on an uneven ground inlaid with gold tendrils and with a *vata* (chopping knife) with gilt handle, *shakudō* blade with silver edge; on the blade the signature. Yasuchika.

1614.—*Copper*, small tsuba, *aoi* shape; on the face, a cottage decorated with a *shimenawa* for the new year, and with a pine tree attached to a stake in front of the door, by way of *kadomatsu*. Signed with *Kakihan* only.

1615.—*Iron*, roughly circular, Hotei, his bag and two children modelled in the round in high relief; has been used for two swords of different sizes; the upper one is enlarged on both sides. Signed Yasuchika of Bushū.

1616.—*Copper*, imitating a house post, repaired, and decorated in relief with a branch of willow and a sprig of camelia. Signed: Tou, said Yasuchika.

1617.—*K.* *shakudō*, *nanako* ground, chased in high relief with a *raton* standing at the very top of a large dead trunk, with smaller tree beneath. Signed: Yasuchika.

1618.—*K.*, *iron*, inlaid in relief with a fern ring, with *gumô* (bamboo) and iron (gold) attached to a bamboo pole; a sparrow holding to the string. Signed Yasuchika.

1619.—*K.*, *copper*, with rounded butt, chased in relief on flat *ishimé* ground, with Soga no *Uraga* on horseback armour inlaid *shakudō*; the back *shakudō*.

1620.—*K.*, *copper*, inlaid in relief with a dried *iwashii* (sardine) rubbed with gold, *shibuichi* background engraved in interlaced wavy lines. Signed: Yasuchika with *Kakihan*.

1621.—*K.*, *copper*, engraved in *katakiri* with a Chinese personage apparently holding a strange weapon, the blade of which just appears out of a monster's head. Signed: Yasuchika.

1622.—*K.*, *copper*, engraved in *katakiri* with Kanzas and Jittoku; *shakudō* back engraved in wavy lines. Signed: Yasuchika.

1623.—*K.*, *entoku*, chased in *intaglio rilievo* with a hawk perched upon a tree stump, above a wave (*katakiri*), wavy lines engraved at back (vertical). Signed: Yasuchika.

1624.—*K.*, dark *shibuichi*, chased in relief with a crane above a breaking wave, bill *shakudō*, crest of head copper, vertical *shiguré* gilt at back. Signed: Yasuchika.

1625.—*K.*, *ngunomé*, inlaid in *champlevé* and *cloisonné* with Fuji yama (green and gold (green) and the pine forest (green)). Signed: Yasuchika.

1626.—*K.*, *shibuichi*, engraved with the seven sages in the bamboo grove, Signed Sandaisai Yasuchika.

1627.—*K.* *shibuichi*, inlaid in high relief with a frog, one back leg raised and two *nasu* (egg). Signed: Sandaime Yasuchika (not in *sosho*).



J. C. HAWKSHAW COLLECTION.

1628.—*K.*, *shibuichi*, *ishimé* surface inlaid with a cricket in high relief, chased at the back in *katakiri* and *kebori* with a hare in a lespedeza bush. Signed: Kunichika, at the age of sixty-seven (Yasuchika V).

1629.—Pair of *menuki*, each a small monkey, *shakudō*, with copper face. Signed: Yasuchika.

1630.—*F.K.*, *shibuichi*, inlaid in relief with one fish on each piece, amongst water weeds. Cf. *kozuka* by Tsuneyuki. Signed: Yasuchika.

1631.—*F.K.*, *copper*, *ishimé*, inlaid with fishes (ray, bream, etc.) and shells, in various metals, some gilt and rubbed. Signed: Yasuchika (on *omote*).

1632.—*F.K.*, *shibuichi*, engraved and partly gilt, inlaid in relief with *pawlownia* and chrysanthemum, in *shakudō* and copper. Signed: Yasuchika.

1633.—*F.K.*, *shakudō*, chased in low relief with a vine and inlaid with grapes. Signed: Yasuchika.

1634.—*F.K.*, *shakudō*, Y *ishimé* inlaid in relief with peonies and butterfly. Signed: Yasuchika.

1635.—*F.K.*, a pair, *niguromé*, *K.* inlaid with a rat and *kakemono*; *F.* with rat and *uchiwa*; usual design with minute inlays. Signed: Yasuchika.

1636.—*F.K.*, *sentoku*, chased in low relief, *K.* with Chinnan seated on the dragon, *F.* with a dragon, slightly gilt Signed: Yasuchika. xviii.

1637.—*F.K.*, *copper*, in the shape of a daruma, *F.* *Moguyo* and *hossu* in high relief. Seal: Tou. Not a pair.

1638.—*F.K.*, *copper*, polished; with sinuous scratches, and inlaid in high relief. *Kashira* with *Warabi* (*shakudō*) and equisetum, copper and gold, bracken gold, *fuchi* and *kurikata*, *warabi*, *daikon*, bracken; *kojiri*, *urakawara*, *warabi* and bracken. Style of Yasuchika.

1639.—*F.K.*, *shibuichi*, *K.* the Sennin Rinnasei, chased in relief, with crane; *F.* dragon and pine tree. Signed: Tōunsai Tsuchiya Seimin. xix.

1640.—*F.K.*, *menuki*, *shakudō*, repoussé, chased and inlaid; the Ni-O. R. Signed: Tsuchiya; L. Signed: Seimin.

1641.—*F.K.*, *shakudō*, minute concentric *nanako*, inlaid in high relief with Fukurokuju and a Chinese warrior. Signed: Yasunobu. xix.

1642.—*F.K.*, *sentoku*, modelled to imitate irregular ground; inlaid in relief with several ants; big holes in the ground, with *ishimé* finish. Signed: Yasunobu.

1643.—*Sentoku*, square with rounded corners; in the opening of a rocky cave, Chinnan, with stick and bowl, watches a small dragon appearing in a cloud on the face of rock the figure modelled in full round. Signed: Tsuneshige. Nara School, late xviii.

1644.—*Sentoku*, rounded square; Shōki testing the edge of his sword in a rain storm, *kebori* and *katakiri* work; at back an Oni hides behind the trunk of a pine tree. Signed: Tsuneshige. Nara School, middle xviii.

J. C. HAWKSHAW COLLECTION.

1645.—*Sentoku*, rounded square with slightly raised rim, a temple watchman in the rain, *intaglio* *relievato*, lantern and umbrella handle inlaid gold; at the back, a *tori* and weeping willow. Seal, inlaid *shakudō*, Tsuneshigé.

1646.—*Sentoku*, *ishimé* surface, with roped copper rim, chased in relief with a temple watchman going in the rain towards an avenue of pines. Details of dress in pointillé, umbrella handle, *geta* strings and small details gold, lantern *shakudō*. Signed: Tsuneshigé.

1647.—*Sentoku*, rounded square, *ishimé* surface chased in low relief with a hunter on horse-back speeding an arrow against a hare. Signed: Tsuneshigé.

1648.—*K.*, *shibuichi*, chased in *intaglio* *relievato* with Toyemmei leaning upon the trunk of a willow, vertical. Signed: Nara Tsuneshigé.

1649.—*Iron*, inlaid with the lower part of a pine tree, one branch of which comes down in the centre of the *kozuka*, with gilt rosettes of leaves and a gilt Yamadori, *shakudō* gilt, vertical. Signature: Nara, illegible. xviii.

1650.—*K.*, *iron*, with rounded butt, inlaid with a small moon partly showing through an opening in the clouds, and chased in high relief with a small edicule behind a fence, both overlaid with a gourd vine on a bamboo trellis. Signed: Anto (Yasukuni). middle xviii.

1651.—*K.*, *shakudō*, *ishimé* surface inlaid in high relief with a *tai* (copper) and an octopus (*shibuichi*). Signed: Nara Haruchika with gold *Kakihan*. xix.

1652.—*K.*, *iron*, inlaid in high relief with a cray-fish (*ecrevisse*) in *shibuichi* and water weeds gold, stream lines *katakiri*. Signed: Tsuchiya Haruchika.

1653.—*Shakudō*, polished surface; a sage seated under a pine tree by the roadside, looking at the moon half hidden in the clouds. Signed: Hirotoshi (Kwanjū). xix.

1654.—*K.*, *shibuichi*, chased and inlaid in high relief with Shaka descending from the mountains, gilt halo, gold earrings, teeth and details of dress, small waterfall behind, vertical. Signed: Jujo with *Kakihan*.

1655.—*K.*, *iron*, inlaid in high relief with a court lady washing clothes in a river, under a pine tree; episode in the quest of the Shutendōji. Signed: Katsutoshi, of Dewa, with *Kakihan*.

1656.—*K.*, dark *shibuichi*, inlaid in high relief with Shoki sharpening his sword on a boulder, an Oni hiding behind his hat and two stacks of rice straw. Signed: Tokosai Katsuyoshi. xix.

1657.—*K.*, *iron*, chased and inlaid with a warrior crossing the Ujigawa (Sasaki or Kagesuye), broken bridge gilt, the man in full armour *shakudō* and gold; horse copper. Signed: Katsuyoshi with *Kakihan*. xix.

1658.—*Iron*; on one side a waterfall, chased in relief, on the other, two foreigners leading a shishi (Toshinaga's design). Signed: Katsuyuki (To-gen). xix.

1659.—*Iron*, smooth surface inlaid with a peasant riding on a bull, in a stream (body copper, hair *shakudō*, pouch copper, *netsuke* *shakudō*, bridle gilt, *kimono* brass). Signed at the back: Kaneshige.

J. C. HAWKSHAW COLLECTION.

1660.—*Copper*, dodecagonal rim of square section enclosing a gourd vine cut through in *Akasaka* style, with leaves finished in *kebori* and flowers in full surface modelling, inlaid with three butterflies in *shakudō* and gold. Signed: Nara Kigan. end xviii.

1661.—*Shakudō*, rounded square, polished surface inlaid in relief with Kosekiko on horseback on the bridge; Kosekiko on the dragon in the waves, holding the sage's shoe. Signed: Joriuken Masanaga with *Kakihan*. Nara xix.

1662.—*K.*, *shibuichi*, chased in low relief with the sage Koreijin and his tiger, slight gold inlay on details of dress and stripes; bamboo engraved and with gilt leaves, vertical. Signed: Joriuken Masanaga.

1663.—*F.K.*, *shakudo*, inlaid in relief with Yasumasa and Hi no Hayata killing the Nuyé. Signed: Nara Masanori.

1664.—*F.K.*, dark *shibuichi*, horseman shooting an arrow, and two warriors seated under a pine near a Genji camp. Signed: Masatoshi. Nara.

1665.—*K.*, *iron*, chased in relief and inlaid with Fukurokujū looking at a *kakemono** spread on the ground, his tortoise holding the other end; fan and staff inlaid (copper *shakudō*) laid on the ground. Signed: Masatoshi with *Kakihan*. xviii.

1666.—*K.*, *shibuichi*, chased in *intaglio rilievo* with Rinnasei, fan in hand, accompanied by a crane, a branch of plum in flower above his shoulder. Signed: Tsuchiya Masayoshi with *Kakihan*.

1667.—*Copper*, dragon, coiled on itself, finely modelled in full round, unfortunately signed in a clumsy manner with Nara Masayoshi's name, although it is known that Masayoshi (Miidera) only made *Fuchi Kashira*.

1668.—*Iron*, chased with clouds and inlaid with a dragon. Signed: Rinsendo Mitsumasa (forgery).

1669.—*Sentoku*, polished, the Sennin Chinnan, seated in a cave, conjuring a dragon out of his begging bowl. Signed: Muneshige (Sojū). early xix.

1670.—*F.K.*, *shibuichi*, inlaid in high relief; *K.* Chōhi on bridge; *F.* Choūn in the river, copper, *shakudō*, silver, bold work, rather florid. Signed: Nara Naomasa.

1671.—*F.K.*, *nigurume*, inlaid in relief with a pine tree, a Yamabushi's travelling box and hat; *F.* the trunk of the tree and two small fans. Signed: Nara Soyū.

1672.—*K.*, *shibuichi*, chased in relief with an Ashinaga, holding by one of its tentacles an octopus (copper) which is attached to his leg, copper back, vertical. Signed: Hideyuki (Teruyuki) after Toshinaga's picture. xix.

1673.—*F.K.*, *shakudō*, very minutely inlaid in relief, *K.*, with a woodcutter returning home loaded with brushwood; *F.*, with a cottage, a well (showing the stone work inside), tree, road, grasses, &c. Signed: Nara Toshiharu with *Kakihan*.

1674.—*F.K.*, *shakudō*, inlaid in relief; *K.*, with Camellia and peach blossom; *F.*, with daffodil. Signed: Nara Toshimitsu.

J. C. HAWKSHAW COLLECTION.

1675.—*F.K.*, *nigurome*, inlaid in relief with Kanshin passing between the legs of a coolie; *F.*, a landscape with small figure admiring a waterfall. Signed: Nara Toshimitsu.

1676.—*F.K.*, *nigurome*, inlaid in relief; *K.*, with small Shoki under a willow; *F.*, Oni astride a willow trunk. Signed: Toshimitsu. xix.

1677.—*F.K.*, *copper*, *ishime* surface, *hototogisu* (cuckoo) in cloisonné enamels under the moon; *F.* the same bird in the same treatment in flight before a *torii* and a large pine tree. Signed: Signed: Nara Toshimitsu.

1678.—*K.*, *shibuichi*. Fuji softly modelled above the clouds and capped with silver; a single pine tree, gold and *shakudō*, at side. Signed in Hiragana: Nara Toshimitsu.

1679.—*K.*, *O kozuka*, *shibuichi*, *ishime* surface engraved with a willow and inlaid with four swallows, in pairs; *shakudō* back with wavy lines. Signed: Nara Toshinori (Rijo).

1680.—*F.K.*, *Shakudō*, chased in high relief and inlaid, polished; *K.* with Gama Sennin; *F.* with Kanzan and Jittoku, with full attributes, reading a *makimono* on *nanako* ground. Signed: Nara Toshinori (Juki). xix.

1681.—*F.K.*, *copper*, the *kashira* modelled as a crouching man holding a gourd; the *fuchi* inlaid in relief with three coolies. Signed: Nara Toshiyuki, with seal. xix.

1682.—*K.*, *shibuichi*, chased in *intaglio rilievo* with the Sennin Chinnan conjuring a dragon out of his begging bowl, vertical. Signed: Kotani Tsunehika.

1683.—*Iron*, *mokko* shape, flat smooth surface with reddish patina, three puppies playing in one corner, two running at top; on the other side, three fronds of young bracken. Inscribed: *Hi no E. Tora* (e.g., 1866) carved in winter. Seal: probably Tsunehika Tsuchiya)).

1684.—*K.*, *shakudō*, inlaid in relief with two warriors by the sea shore, the *shikoro-biki* episode. Signed: Kanyeiken Yoshinaga (Yoshihisa). xix.

1685.—*Shibuichi*, inlaid in relief, the *Ujigawa* episode. Signed: Yoshihisa (Yoshi toshi). Nara.

1686.—*K.*, *shibuichi*, same episode as No. 1751 but more detailed treatment of the warrior, who carries a quiver, bow, and *Umajirushi*. Signed: Yoshitoshi. xix.

1687.—*Sentokudō*, a *karashishi* modelled in the round, curled upon itself, with eyes and a tooth inlaid in gold. xix.

1688.—*Copper*, eleven cash of the Kwanyei period (1624) overlapping one another to form an outline with eleven unequal lobes; five of the cash modelled on the surface with their inscriptions. xviii.

1689.—*Copper*, the edge hammered to a raised rim with eleven rounded sides, the edge slightly worm-eaten, both faces etched and the web perforated with a wild goose in flight under a crescent moon. xix.

J. C. HAWKSHAW COLLECTION.

1690.—*Sentoku*, oblong tsuba with slightly cut corners, raised rim and *ishime* surface originally. Decorated with two seals in tensho on one side, on the other with a gourd shape seal, over which a character or *Kakihan* has been drawn in ink (imitated in *shakudō* inlay); two holes lined with silver at two opposite corners, a small hole at the top filled with lead. The general outline altered by cutting the metal away to fit a sword with *kozuka* and *kōgai*. xviii.

1691.—*Copper*, square with rounded corners, the surface worked all over in low relief designs of *Hōwō*, peony, stylised trees, dragon-fly, &c., on *ishime* ground, partly gilt, to imitate stamped leather. late xviii.

1692.—*Shakudō*, *ishime* surface inlaid with flat design of *paulownia* leaves and tendrils in copper, alternating with the same design in reserves of *shakudō*, on partly gilt ground, imitation of brocade. Rim. xvii.

1693.—*Brass*, circular, with round rim; on one side, Chinese personages, two fans and a phoenix modelled in relief in an archaic manner and slightly inlaid with yellow gold, and silver wire; at the back circular concentric grooves, background with a dragon in relief (*shakudō*) of flat, archaic design. xvii.

1694.—*Copper*, *aori* shape, the surface imitating the skin of a pear, inlaid with small circular medallions of curled dragons, gilded and rubbed, three on one side, two on the other. late xviii.

1695-96.—*Iron*, with raised edge and *shakudō* rim, roped, a pair, both chased in high relief and partly perforated with warriors fighting with Onis whom they drive in the sea (Kikaigashima). xviii.

1697.—*Shibuichi*, small tsuba, polished ground inlaid in relief with Kojima Takanori, writing on the cherry tree. xix.

1698.—*Iron*, with silver rim, Rinnasei, with his crane, under an old plum tree in flower, his boy attendant seated near another plum tree stump; on a stand teapot and bowl. xviii.

1699.—Dark *shibuichi*, small *tantō* tsuba, Honma Magoshirō shooting the bird. xviii.-xix.

1700.—*Shakudō*, *mokko* shape, polished surface, inlaid in relief with a Chinese official on his state chair, seated under a pine tree on the shore of a lake on which two sails appear in the distance; his attendant squats behind him; in front, on a stand a large sphere, inlaid gold, which has apparently been presented by two men humbly bowing. xix.

1701.—*Sentoku* of deep colour, slight *ishime* surface, raised rim, a cow in a shed under a pine tree, also a reaping hook and basket, relief inlay modelled in Nara style. xix.

1702.—*Shibuichi*, polished surface, small tsuba, Rihaku admiring the waterfull. xix.

1703.—*Nigurome*, Chinese sage and his attendant preparing to cross a mountain stream. xix.

1704.—*Shakudō*, Momotaro, seated in full war dress under a pine tree, attended by the boar, gives a dumpling to the monkey. xix.

1705.—*Shibuichi*, small tsuba, for a *tantō*, Chinese sage and his boy attendant watching a crane flying down. xix.

J. C. HAWKSHAW COLLECTION.

1706.—*Shibuichi*, small tsuba, *mokko* shape, polished surface and raised rim; a Chinese sage with a crane, and a large flat basin, *intaglio relievato*, the face inlaid in higher relief, touched with gold overlay. xix.

1707.—*Shibuichi*, small tsuba, polished surface, inlaid in high relief, with a foreign hunter, blowing a long (Tibetan) trumpet skywards; the man is inlaid in copper with long silver beard, *shakudō* dress with gilt details, and accompanied by a foreign hound. early xix.

1708.—*Nigurome*, plated with *shakudō*, the Chinese sage Okyo, and his duck flying down towards him. xix.

1709.—*Shibuichi*, polished surface, Chōhi on the bridge. xix.

1710.—*Sentoku*, small tsuba, Jurojin, seated near his deer, watches a crane flying down towards him.

1711.—*Sentoku*, the story of Yojo, in *marubori zōgan*.

1712.—Same as 1711.

1713.—*Sentoku*, polished surface, a woodman asleep near a waterfall, in the background a pine tree and a mountain modelled in the round, with perforated space surrounding them to indicate clouds. xix.

1714.—*Shakudō*, polished surface, Narihira, on horseback, accompanied by a page carrying his sword, stops on his way to contemplate the summit of Fuji san, appearing in the moonlight above the clouds. xix.

1715.—*Iron*, small tsuba, partly perforated, with a pine tree, in the round, on the bank of a swift stream; standing beneath Tekkai Sennin, exhaling his soul. xix.

1716.—*Iron*, small lenticular, polished surface, decorated with two manzai dancers in relief, inlaid *shakudō* and copper, with fan and Gohei, silver and copper gilt. Seals in the back.

1717.—*Iron*, circular, irregular surface unevenly hammered, inlaid with *Cha no yu* implements, kettle in high relief (bronze with copper gilt decoration of small knobs), kettle hanger, rings and iron chopsticks for lifting the kettle, shell shape *kogo* narcissus. early xviii.

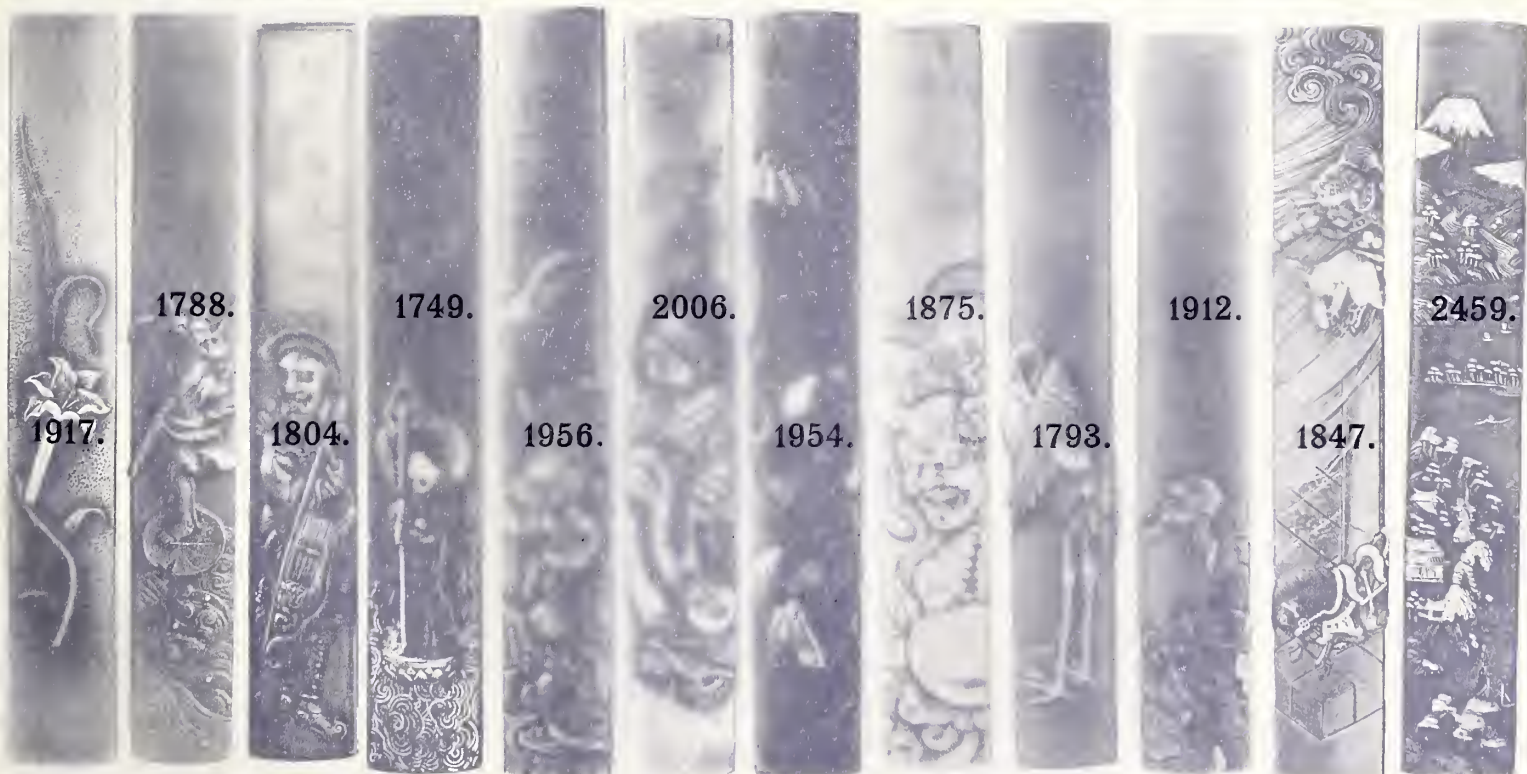
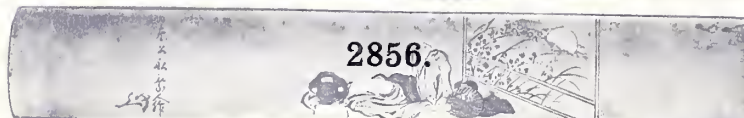
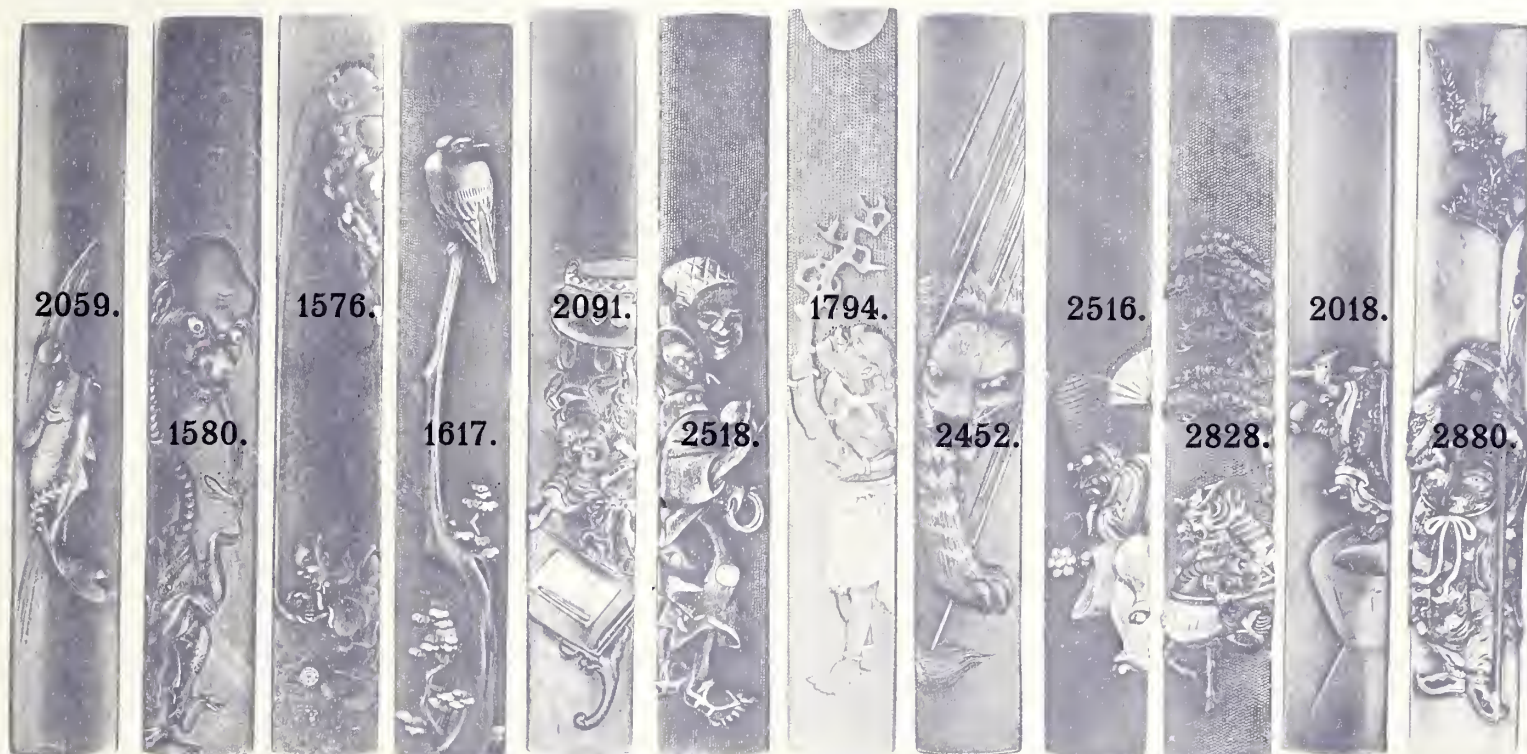
1718.—*Iron*, lenticular, small tsuba, decorated in relief with Daruma stretching under the moon (face and hands *shibuichi*), cloak copper and gilt, earrings gilt. Seal at back. xvii.

1719.—*Iron*, circular, with raised rim imitating bamboo, inlaid in high relief with a hare in a boat under the moon, and on the other side with a hare running (copper gilt); the surface and rim marked with worm tracks. xviii.

1720.—*Iron*, perforated with large Chinese asters and suzuki grass, near which stands a jar, upon which is figured Tōyemmei drinking outside his house. late xviii.

1721.—*Iron*, *mokko* shape, inlaid in Nara style with Rinnasei under a plum tree and boy attendant feeding the crane. xviii.

1722.—*Iron*, small with raised round rim, the surface ribbed as with falling rain, inlaid in slight relief with the rake and besom, emblematic of the Takasago elders, and a number of pine needles and cones. xviii.



1706.—*Shakudō*, small tsuba, polished surface and raised rim; a Chinese sage with a crane, and a large flat banner. *Shakudō*, the face inlaid in higher relief, touched with gold overlay.

1707.—*Shakudō*, small tsuba, polished surface, inlaid in high relief, with a foreign hunter, holding a long (Tibetan) dagger skywards; the man is inlaid in copper with long silver beard, dressed in a robe with gold clouds and accompanied by a foreign hound.

1708.—*Shakudō*, polished with *shakudō*, the Chinese sage Okyo, and his duck flying down towards him.

1709.—*Shakudō*, polished surface, Chōhi on the bridge.

1710.—*Shakudō*, small tsuba, Jurojin, seated near his deer, watching a crane flying down towards him.

1711.—*Shakudō*, the story of Yojo, in *marubori zōgan*.

1712.—Same as 1711.

1713.—*Shakudō*, polished surface, a woodman asleep near a waterfall, in the background a pine tree and a mountain modelled in the round, with perforated space surrounding them to indicate clouds.

1714.—*Shakudō*, polished surface, Narihira, on horseback, accompanied by a page carrying his sword, stops on his way to contemplate the summit of Fuji appearing in the moonlight above the clouds.

1715.—*Iron*, small tsuba, partly perforated, with a pine tree, in the round, on the bank of a pool stream; standing beneath Tekkai Sennin, exhaling his soul.

1716.—*Iron*, small lenticular, polished surface, decorated with two manzō dancers in relief, one in *shakudō* and copper, with fan and Gohei, silver and copper gilt. Seals in the back.

1717.—*Iron*, circular, irregular surface unevenly hammered, inlaid with *Cha no yu* implements, kettle in high relief (bronze with copper gilt decoration of small knobs), kettle hanger, rings and two chopsticks for lifting the kettle, shell shape *kogo* narcissus.

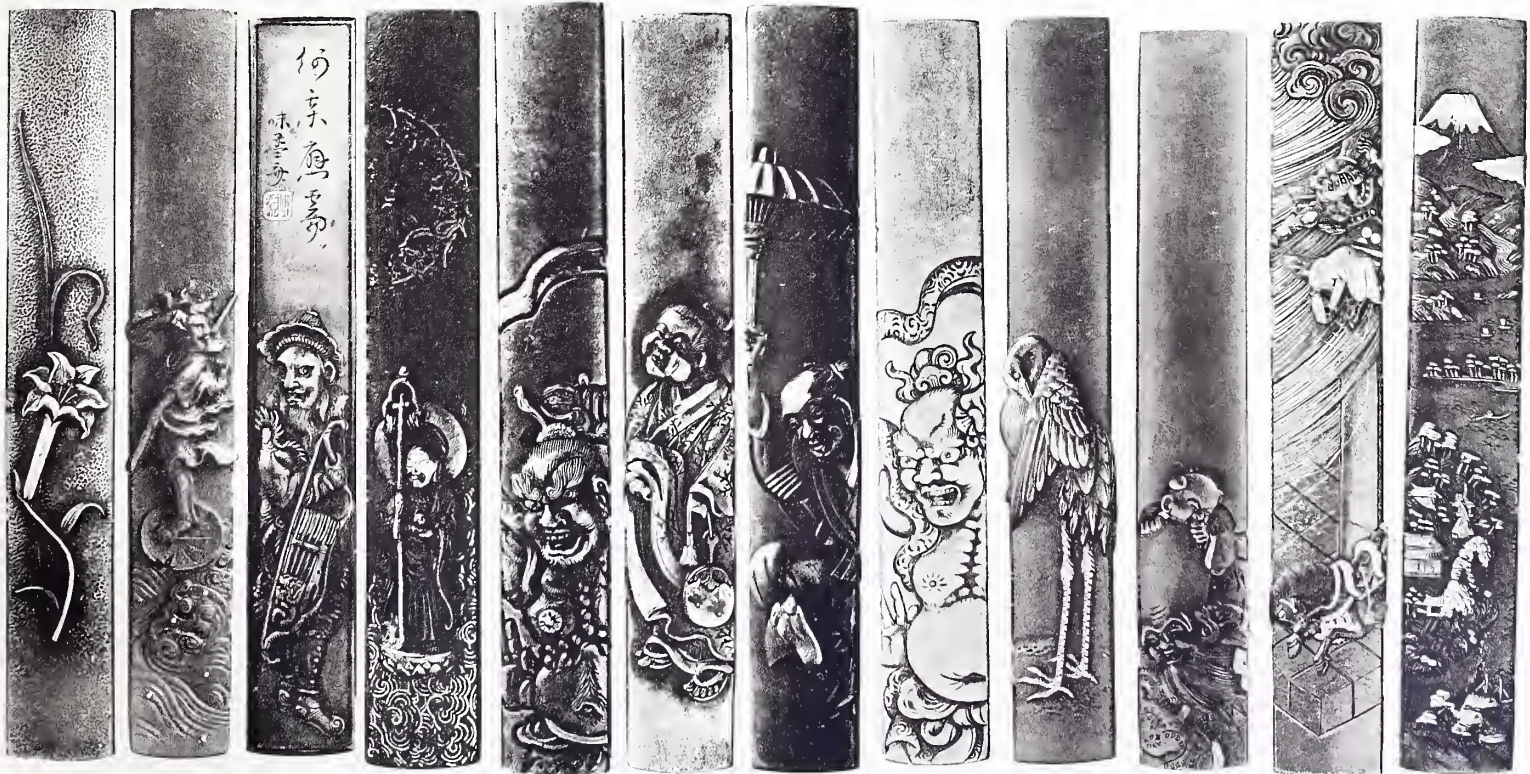
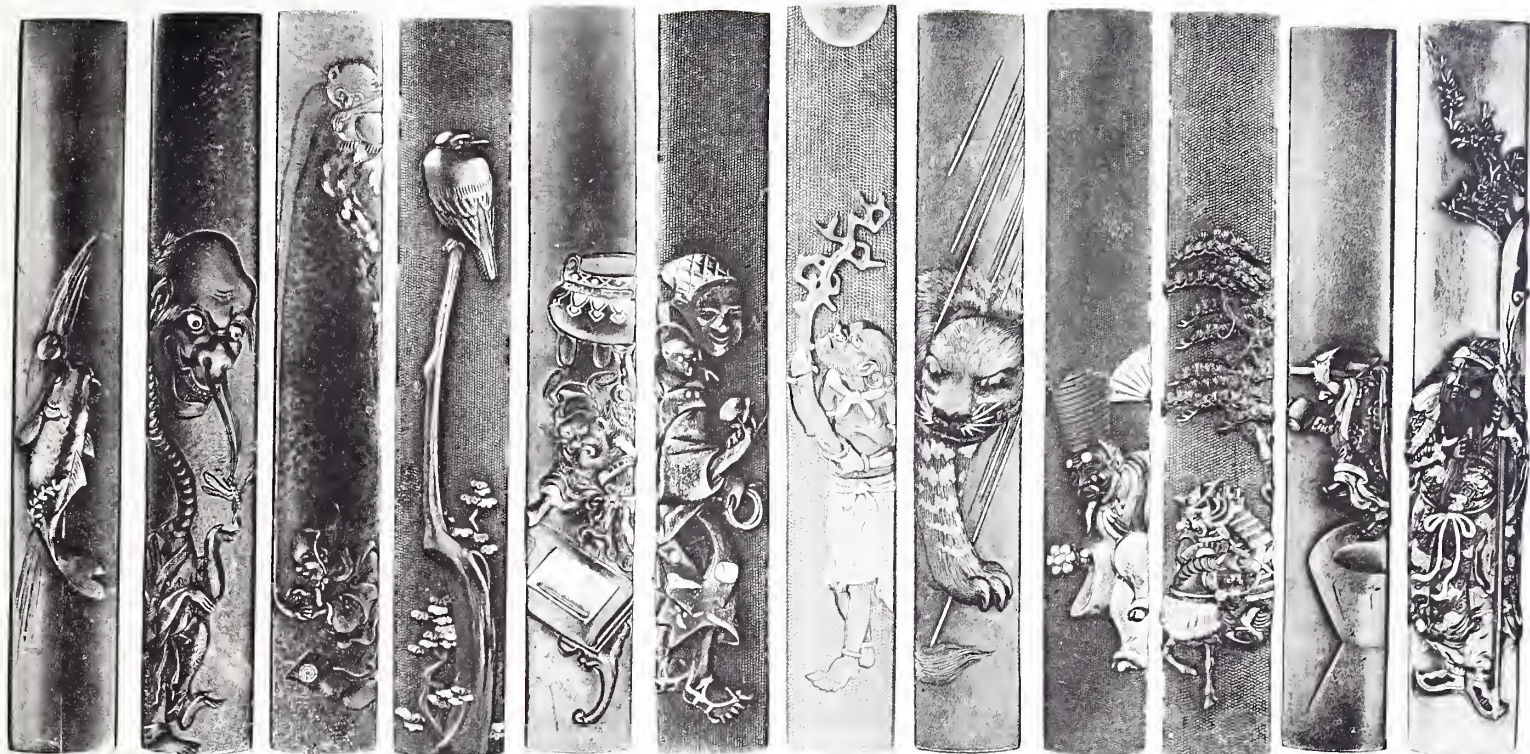
1718.—*Iron*, lenticular, small tsuba, decorated in relief with Daruma stretching under the moon (face and hands *shibuichi*), cloak copper and gilt, earrings gilt. Seal at back.

1719.—*Iron*, circular, with raised rim imitating bamboo, inlaid in high relief with a hare in a boat under the moon, and on the other side with a hare running (copper gilt); the surface and rim marked with worm tracks.

1720.—*Iron*, perforated with large Chinese asters and suzuki grass, near which stands a person upon which is figured Tōtemori drinking outside his house.

1721.—*Iron*, *kokko* shape, inlaid in Nara style with Rinnasei under a plum tree and boy attendant feeding the crane.

1722.—*Iron*, small with raised round rim, the surface ribbed as with falling rain, inlaid in slight relief with the rake and besom, emblematic of the Takasago elders, and a number of pine needles and cones.



J. C. HAWKSHAW COLLECTION.

1723.—*Iron*, Hotei and his bag, modelled in the round, the bag inlaid with a floral pattern, Karakusa and a Chinese fan in *nunomé*; the staff, *hossu* and *makimono* as well as the hat are later additions, probably over outlines previously existing in *nunomé* as the old hat cords are still visible.

xvii.-xviii.

1724.—*Iron*, small with *shibuichi* rim, the face tooled in deep *amidayasuri*, inlaid with a vegetable marrow (*shibuchi*) eaten by ants, the latter inlaid almost full size in copper, *shakudō* and gold, five on the face, one of which half buried in the ground, two at the back.

xviii.

1725.—*Iron*, chased with the Sennin Tekkai under a pine tree, face and hands inlaid copper, details of clothing gilt *nunomé*, his soul engraved in *katakiri*.

xix.

1726.—*Iron*, *mokko* shape, with modelled edge, the three saké tasters, Buddha, Lao Tsze, Confucius, faces copper and *shakudō*, dresses inlaid gold *nunomé*, jar neck inlaid in *nunomé* with a pattern of chevrons.

xviii.-xix.

1727.—*Iron*, the Sennin Gama seated under a tree, his toad emerging out of a stream; face, hand, and leg copper *karakusa* inlay on dress.

xviii.-xix.

1728.—*Iron*, *mokko* shape, chased in low relief with the story of Shiba Onkō, the faces and hands inlaid in copper and silver.

xviii.-xix.

1729.—*Iron*, a sage seated in a boat, with a boy attendant, a few books and a wine jar; in the distance the moon rising between mountains; low relief work with copper gilt inlay.

xvii.-xviii.

1730.—*Iron*, small tsuba, inlaid in high relief with a Chinese archer preparing to shoot a bird of paradise; face and dress inlaid *shakudō*, with gold details, the trees growing on the rock around are small and their leaves like ivy, made of gold punched in places with three strokes. Seal: illegible.

late xviii.

1731.—*Iron*, *marubori*, the Sennin Bashiko, practising acupuncture upon a sick dragon; full relief, face and hands copper, details of dress and cap gold *nunomé*.

xviii.

1732.—*Iron*, circular, man in a boat, chased in the round, gunwale, mast, cross bar, man's hat gilt in *nunomé*, kimono inlaid with gold crosses.

xvii.-xviii.

1733.—*Iron*, the Sennin Kinko on a carp in a wave cut in the round on one half of the tsuba.

xix.

1734.—*Iron*, small tsuba, inlaid in high relief with the Elders of Takasago, Jo and Uba, under a pine tree (*shakudō*), the crane (silver) in the sky, the *minogamé* on the ground; at the back, golden *tori*, appearing behind the pine tree, and three silver sails in the distance. The faces and dresses inlaid in *shakudō*, *shibuichi*, silver, &c., with a great wealth of detail.

xix.

1735.—*K.*, *iron*, inlaid with a silver moon half hidden in clouds and a hare in high relief amongst small plants, bamboo, grass, gentian. Signed: Nara.

1736.—*F.K.*, *copper*, inlaid in relief on *ishimé* ground with an owl and chicks amongst rice leaves. Signed: Nara!

xix.

J. C. HAWKSHAW COLLECTION.

- 1737.—*F.K.*, *shakudō*, *nanako*, inlaid in relief Sasaki on horseback ; *F.*, a quiver and arrow. xix.
- 1738.—*F.K.*, *sentoku*, *ishimé*, chased in relief and inlaid ; *K.* with Shoki holding a *ken* and *tama*, *fuchi* with black Oni carrying a big copper *mokugyo*. xix.
- 1739.—*F.K.*, *shibuchi*, *ishimé* surface, the *kashira* chased with a huge crane, the *fuchi* inlaid with dwarfs (*kobito*). xix.
- 1740.—*F.K.*, *iron*, chased and inlaid in relief with Shoki under an umbrella, and a devil under a bridge. early xix.
- 1741.—*F.K.*, *kashira*, *niguromé*, Kioyu washing his ear. xix.
- 1742.—*F.K.*, *iron*, inlaid in relief ; *K.* with a Sennin in the clouds ; *F.* with his attendant on the ground, kneeling astonished. Nara *shiiremono* xix.
- 1743.—*F.K.*, *iron*, inlaid in relief with a Chinese standing in a boat watching a man fishing. Nara *Shiiremono* xix.
- 1744.—*Iron*, small, elongated *avori* shape, a man on a couple of timber baulks which he is floating down a river ; above five geese in flight ; very minute inlaid figure and reeds, *shakudō* and gold. xviii.
- 1745.—*Iron*, bi-concave, chased in relief with clouds amongst which Seiōbō seated in a sky chariot, accompanied by two attendants, soars above rocks and a pine tree. xix.
- 1746.—*K.*, dark *shibuichi*, chased and inlaid in relief with Bukan Zenshi reading a *makimono* (silver), his tiger crouching near him ; at the other end a bamboo inlaid in *shakudō hirazōgan*, the knots gold. xix.
- 1747.—*K.*, *shibuichi*, chased in *intaglio rilievo* with a basket containing a huge peach inside which two men are playing at *Go* (faces and hands inlaid), back *shakudō*. xix.
- 1748.—*K.*, *shibuichi*, chased and inlaid, Hotei on gétas in a shower, sheltering himself, with two boys, under an old umbrella (striped *shakudō*, dress *shakudō*, faces silver). xix.
- 1749.—*K.*, *iron*, inlaid in high relief with a standing figure of Jizō Bosatsu (face, hands and *shakujo* silver, halo gilt, clothes *shakudō*, lotus stand gilt) ; the ground partly covered with clouds and a rosace in gold wire *nunomé*. xviii.
- 1750.—*K.*, *iron*, chased and inlaid in relief with Toyemmei seated on undulating ground between two tufts of aster reading a scroll. xviii.
- 1751.—*K.*, dark *shibuichi*, inlaid in relief with a warrior on horseback crossing the Ujigawa. xix.
- 1752.—*K.*, *sentokudō*, chased in relief and *intaglio rilievo* with Hotei, holding a fan, and engraved at the back with a boy holding a toy, *kazaguruma*. xix.
- 1753.—*K.*, *shibuichi*, chased and inlaid in low relief with Rihaku, drunk, supported by two boys ; usual waterfall, vase, cup and dipper. xix.
- 1754.—*Menuki* (pair), Fudō standing, *shakudō*, details gold ; Jizō Bosatsu seated.

J. C. HAWKSHAW COLLECTION.

1755.—*Iron*, the sages Sofu and Kioyu, chased in the solid, faces inlaid, pattern of dresses in wire *nunomé*, the ox inlaid *shakudō*. influence of Hikone and Nara schools xix.

1756.—*Iron*, rounded square with reduced rim, a warrior on horseback under a pine tree, watching the enemy's defences on the opposite bank of the river; at the back, the broken bridge of Ujigawa (perhaps the story of Akéchi).

1757.—*Iron*, rounded square with reduced rim, inlaid with a Minamoto warrior on horseback, crossing the Ujigawa.

1758.—*Iron*, the two Elders of Takasago, chased in relief and inlaid with silver hair, the patterns of the dresses gold wire *nunomé* on iron; the pine tree in high relief chased in the solid. xix.

1759.—*Iron*, circular, Ono no Tōfu under his umbrella watching the frog trying to reach a willow branch. xix.

1760.—*Iron*, circular, inlaid in relief with the temple watchman (face, hand, feet, lantern, silver; dress gold; umbrella chased in the solid); the grove of pine trees engraved. xviii.

1761.—*Iron*, Narihira with his sword and standard bearer stops to admire Fuji in the distance. xix.

1762.—*Sentoku*, elongated octagon with raised rim, the surface imitating rain-beaten mud, in a hole of which appears a small crab (*shakudō*) modelled in the round; near it grows small rushes. Signed: Horiiye Okinari with *Kakihan*. Nara-Horiiye school, end xviii.

1763.—*K.*, *Rinnasei*, inlaid on iron; *F.*, oni, copper, running away with pagoda. Signed: Horiiye Okinari.

HAMANO SCHOOL.

To be strictly accurate, one must consider this school as a branch of the Nara, the relief of the Hamano fittings is however much higher than in the average Nara work. Shozui (1695-1769) follows to some extent the predilection shown by his master, Nara Toshinaga, for battle scenes and legendary subjects, which remains one of the characteristic features of his work and that of his followers. But he treated with success other subjects which we are told he copied from nature or designed according to his own ideas. He adopted some fourteen different art names which were also freely drawn upon by his followers. Some of the Hamano work is not in high relief, but carefully executed in *intaglio relievato*, showing the influence of Joi upon the followers of Shozui. We may remark here that the name Shozui is read Masayuki by some, following Mr.

J. C. HAWKSHAW COLLECTION.

Shinkichi Hara and the German school; the reading Shozui is warranted by the *Soken Kishō*, and although Masayuki can be used for the sake of uniformity, we prefer to retain the accepted reading.

The following list shows the correspondence of the names :—

Shozui=Masayuki	Kozui=Hiroyuki
Kenzui=Kaneyuki	Chokuzui=Naoyuki
Chizui=Noriyuki	Rizui=Toshiyuki
Hozui=Yasuyuki	

The most conspicuous follower of Hamano Shozui, was IWAMA MASAYOSHI, a pupil of Nobuyuki, who himself studied in the atelier of the master; Masayoshi's work is bold, high in relief, full of life, and although freely imitated and forged, his style is easily recognizable.

Iwama Masayoshi had also a number of followers, Shuno Hogen being one of his best pupils whose work in the middle of the Nineteenth Century shows splendid technique often applied to overdecorated subjects.

The Tokuno and Yoshida adopted the style of the Hamano, in common with an enormous number of workers in the Nineteenth Century.

1764.—*Sentoku*; on the face, five Tengu's heads protruding from between the trunks of trees, to inhale the smoke of some incense, burning in a brasero on the ground, the faces modelled in relief showing various expressions. Satirical composition. Waterfall at back. Signed: Reifūdō Shōzui. late xviii. or early xix.

1765.—*Shibuichi*, rounded oblong shape, polished surface reduced by grooving around a reduced rim, Shoki on face; on obverse, on Oni climbing up a tree. Signed: Shōzui.

1766.—*Shibuichi*, rounded square, polished with raised rim. A rocky cave by the seashore; in a hollow of the rock an Oni watches Shoki, seated examining the straightness of his sword. Signed: Shōzui. early xix.

1667.—Dark *shibuichi*, rounded square, polished surface. Toyemmei, resting on a cane, admiring a red Chinese aster growing on the roadside; at back, boy attendant with gourd. Signed: Shōzui. xviii.

1768.—*Iron*, circular, engraved with an old pine by the side of a stream, behind its branches part of a large moon appears in *nunomé zōgan*. Creepers, inlaid gold, hang from branch to branch. Signed: Otsuriuken Shōzui. xviii.

1769.—*Iron*, hammered unevenly, and with four depressions on each side, on which crawl two slugs (*shibuichi* striped *shakudō*). Signed: Shōzui. xix.

1770.—*Iron*, three Karashishi, in full round, running after one another in a circle; eyes and teeth inlaid gold. Signed: Shōzui (Masayuki). xviii.

J. C. HAWKSHAW COLLECTION.

1771.—*Sentoku*; in a stream emerging from the opening of a cave Shoki on horseback, an Oni leading the horse on a rope, and watching from the corner of his eye the demon queller. Signed: Shōzui. xix.

1772.—*Shakudō*, rounded square, polished surface with raised rim. On one side Uba with her rake, in the moonlight under the pine of Takasago; on the other side the pine itself, its head in the clouds. Tamagawa school, the signature Reihōdō Shōzui clumsily written; a palpable forgery.

1773.—*Shibuichi*, square with rounded corners, polished surface. Watanabe no Tsuna, sword in hand, pursues the Oni of Rashōmon, who has just recovered his arm. Hamano work of the Eighteenth Century, the signature, unfortunately, a badly scratched forgery of the name Otsuriuken Shōzui. middle xviii.

1774.—*Iron*, rounded square, the surface treated with a few groups of hammermarks, to imitate a clay ground marked by rain drops. An earthworm creeping through a hole; the worm modelled in the round, in copper. Signed: Otsuriuken Miboku. xix.

1775.—*Shakudō*, polished surface, rounded square. Head of a Rakan in *shibuichi* in very high relief, dress worked in *katakiri*; at back, a *hossu* engraved. Signed: Miboku, and seal — Yanagi:—willow. Perhaps the work of Masayoshi (Hamano). xix.

1776.—*Iron*, two oxen lying down, one above and one below *seppa dai*. Signed: Otsuriuken Miboku made this by special order; with *Kakihan*. xix.

1777.—*Shakudō*, *auri* shape with *nanako* ground and gilt rim. Shōki chasing an Oni, after a drawing of Hanabusa Itchō. Compare Tetsugendo. Signed: Miboku. xix.

1778.—*Iron*, the sage Riuto seated in a cave reading a scroll by the light reflected from the snow-covered ground; on the other side it appears to be Shaen reading with the aid of a bag of fireflies. The double design is emblematic of diligence in study: *Kei setsu*=fireflies and snow. The snow silver *nunomé* on small gilt bamboo, details of dress gilt. Signed: Otsuriuken Miboku, Go Daimé (Fifth) with *Kakihan*.

1779.—*Shibuichi*, almost circular, *ishimé* surface, one of the Ni Ō; on the back, a couple of pine trees. Signed: Otsuriuken Miboku "Ko Ki" i.e., 80 years of age. middle xix.

1780.—*Iron*, chrysanthemum in the round, with the underside concave; on a leaf, three ants in copper and a spider, *shakudō*. Signed: Otsuriuken Miboku (? ?).

1781.—*Shakudō*, polished surface, chased and inlaid in relief. Chōhi on the bridge. Signed: Hamano Chokuzui (Naoyuki) with *Kakihan*. xix.

1782.—*K.*, *shibuichi*, a bridge post, the top *shakudō* with gold rails, inscribed in gold. Signed: Shōzui. Hamano.

1783.—*K.*, *iron*, chased with clouds over a rock surface, overgrown with small bamboo; Chased with a niche, in which is inlaid a small figure of Fudō Mio Ō. Cf. tsuba, No. 2001. Signed: Shōzui.

J. C. HAWKSHAW COLLECTION.

1784.—*F.K.*, *iron*, chased in relief and inlaid; the *Kashira* with a small Fudo in a sunk niche and the *fuchi* with a waterfall. Cf. above. Signed: Shōzui. xix.

1785.—*K.*, *iron*, chased and inlaid with a Chinese sage holding a *minogamé* (face, hands, tortoise *shibuichi*). Signed: Shōzui. xix.

1786.—*K.*, *shakudō*, chased in *intaglio rilievo* and *katakiri* with a figure of Jurojin, holding a *makimono*; vertical. Signed: Shōzui.

1787.—*K.*, *shibuichi*, chased with part of a dragon just coming out of the surface, in relief, to reach a gold ball; copper flame at side. Signed: Shōzui. xix.

1788.—*K.*, *iron*, chased in high relief with a figure of Chinnan standing upon his hat in the waves; from the same design as tsuba No. 132 Kaneiye, but slightly different technique. Signed: Shōzui. xix.

1789.—*K.*, *iron*, chased in *intaglio rilievo* with a horse, eye and teeth inlaid gold, two spots of *shakudō* on the foreshortened body; vertical; back *niguiromé*. Signed: Shōzui. xviii.-xix.

1790.—*K.*, dark *shibuichi*, chased in relief with a foreign dog, its tongue inlaid copper, silver teeth, eyes gold, ring on the lead gilt. Signed: Shozui, aged 62.

1791.—*K.*, *shibuichi*, chased in high relief with a carp attempting to swim up a waterfall (carp gilt), *shakudō* back; vertical. Signed: Shōzui, aged 64.

1792.—*K.*, *iron*, chased with three pine trees, amongst golden clouds, at the foot of the trees grows small bamboo; the sides and back covered with patches of gold in *nunomé*. Signed on the edge: Hankeishi Shōzui (Masayuki) at the age of 75.

1793.—*K.*, *iron*, inlaid in high relief with a stork pruning its wing (silver, legs gilt, bill gilt, tip of wings and tail *shakudō*). Signed: Otsuriuken Shōzui.

1794.—*K.*, *shakudō*, *nanako*, inlaid in high relief with a Colombo diver holding a huge coral, his loin cloth silver with *kebori* detail, bell and neck cloth gilt, armlets and anklets gilt, the half moon right at the top, silver. Signed: Otsuriuken Masayuki (Shōzui), aged 62. xix.

1795.—*K.*, *shibuichi*, inlaid in relief with a ferry boat containing five people, a firewood seller and the boatman lighting one another's pipe, small castle seen in the distance. Signed: Hankeishi Masayuki (Shōzui the Fifth).

1796.—*K.*, *shakudō*, *nanako* ground, inlaid in high relief with a Chinese playing the flute (copper body, dress and cap gold); vertical. Signed: Hamano Shōzui.

1797.—*K.*, *iron*, inlaid in relief with an oni gathering alms (copper, *sentoku*, *shakudō*, rough gold *nunomé*), vertical. Signature on silver plate (forgery): Shōzui.

1798.—*Niguiromé*, repoussé with a dragon and tiger on coarse *nanako*. Signed: Shōzui! (forgery). xix.

1799.—*K.*, *shibuichi*, inlaid in very high relief with a stag (copper, *shakudō* spots) and a moon crescent. Signed: Otsuriuken Miboku with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

1800.—*K.*, *shibuichi*, chased in high relief with an elephant lying down; on the back, small copper sparrow in flight, inlaid in *hirazogan*, the lower part of the head silver. Signed: Otsuriuken Miboku with *Kakihan*.

1801.—*K.*, two bats and a moon crescent, in high relief, silvered all over. Signed: Miboku, seal Masayuki.

1802.—*K.*, *copper*, chased in the round in the shape of a banana leaf, inlaid in high relief with a banana bud, a few small fruit attached to the stem; vertical. Signed: Otsuriuken Miboku with *Kakihan*. xix.

1803.—*K.*, *shibuichi*, inlaid with a kitchen fan on which rests a fly, another fly on two small eggs, surface partly hammered in uneven ground. Signed: Otsuriuken Miboku. xix.

1804.—*K.*, *shibuichi*, inlaid with a brass figure in high relief of a bearded foreigner with bow and arrows; vertical. Signed: Made by order by Mibokusai, with seal Masayuki. Back and frame *shakudō*.

1805.—*F.K.*, *shibuichi*, *kashira* in the shape of a frog, hollow with a spike to drive in the hilt, *fuchi* inlaid with a frog standing. Signed: Shōzui. xix.

1806.—*F.K.*, *shakudō*, inlaid in high relief with a Chinese reclining against a bull on the *kashira*, and with a running boar (*shibuichi*) on the *fuchi*. Signed: Shōzui.

1807.—*F.K.*, *niguromé*, inlaid in relief with Yorimasa, Hi no Hayata and the Nuyé. Signed: Shōzui.

1808.—*F.K.*, *shakudō*, chased and inlaid with Fudō in a grotto and silver waterfall. Signed: Shōzui.

1809.—*F.K.*, *shibuichi*, inlaid in relief with full length figures, the visit of Gentoku to Komei. Signed: Hamano Shōzui.

1810.—*F.K.*, *iron*, *K.*, inlaid in relief with an eagle on a pine bough; *F.*, with a waterfall and chased clouds. Signed: Shōzui.

1811.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with sparrows and dead tree. Signed: Shōzui. xix.

1812.—*F.K.*, *shibuichi*, chased in high relief with Omori Hikoshichi; horse on *fuchi*. Signed: Shōzui.

1813.—*F.K.*, *shakudō*, *ishimé*, moon crescent and pine tree; boar in high relief on *fuchi*. Signed: Shōzui. xix.

1814.—*F.K.*, *copper*, Daruma's face laughing, and *hossu* on *fuchi*. Signed: Shōzui. xix.

1815.—*F.K.*, *niguromé*, inlaid in relief with two dancers of Manzai on *kashira* and one on *fuchi*. Signed: Shōzui. xix.

1816.—*Sentoku*, an inkstone, with ink block partly gilt; *F.* two brushes and peacock feathers in a jar. Signed: Shōzui. xviii.

1817.—*Menuki*, *sentoku*, two masks, one of Mitsume Kozo, the other of a Kiogen servant. Signed: Shōzui.

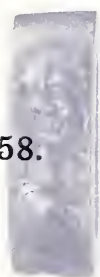
- 1818.—*F.K.*, iron, fan, and grasshopper ; cloisonné enamels added later. Signed : Shōzui (forgery).
- 1819.—*F.K.*, *shakudō*, chased in low relief with Chokwaro, the face modelled half on the side and half on the top, the edge forming the median line inlaid with his attendant carrying a huge gourd, very rare treatment ; *F.*, a man pulling a bull by its tether, *intaglio rilievo*. Signed : Hamano Miboku. early xix.
- 1820.—*F.K.*, *kashira*, *niguiromé*, Hotei coming out of his bag ; *fuchi*, *shakudō*, *ishimé*, a *tai* fish and rod. Not a pair. Signed : Miboku with *Kakihan*.
- 1821.—*F.K.*, iron, chased and inlaid in relief with rice sheaves behind which a peasant hides to watch a trap baited with a fried rat set up to catch a fox. Signed : Miboku. xviii.
- 1822.—*F.K.*, *niguiromé*, inlaid in high relief with the episode of the oil thief ; *F.* hat, jewels and fan of the Takamono. Signed : Hankeishi Miboku. xix.
- 1823.—*F.K.*, *sentoku*, chased in relief with two Tengu reading a scroll ; *F.* a fir tree by a waterfall. Signed : Otsuriuken Miboku. xviii.
- 1824.—*F.K.*, *shakudō*, *K.* in the shape of Daikoku on the rice bales, partly gilt ; *F.* *nanako*, same subject. Signed : Otsuriuken Miboku with *Kakihan*. late xviii.-xix.
- 1825.—*F.K.*, iron, large piece ; *K.* inlaid with a large Hannya mask, silver with gold cords ; *F.* with a rosary and faggots. Signed : Otsuriuken Kankei Shōzui. xviii.
- 1826.—*Niguiromé*, chased in high relief with pine tree, and inlaid with setting sun (gold). Signed : Rifudo Otsuriuken Shōzui. xix.
- 1827.—Pair of *menuki*, *shakudō* and copper, details silver and gold, the Sennin Chokwaro and Koshohai respectively, with gourd, horse, and stone turning into a goat. Signed : Shōzui. early xix.
- 1828.—Pair of *menuki*, Shaka and Daruma, standing. Signed : Shōzui.
- 1829.—*Shibuichi*, on the rocky edge of a lake two Chinese sages astonished at the transformation of a crooked stick into a dragon taking to the water ; on the back a child attendant hides his eyes with both hands ; high relief with some gilt and gold inlay. Signed : Carved by Hamano Chokuzui (Naoyuki) of Shōfu, Shinshū. xix.
- 1830.—*Shibuichi*, pair, chased in high relief and inlaid with Gentoku in flight on horseback. Signed : Hamano Chokuzui (Naoyuki) with *Kakihan*. xix.
- 1830A.—*Shibuichi*, chased in high relief and inlaid. Choun on horseback carrying away the child A Tō in his bosom. Signed : Hamano Naoyuki (Chokuzui). xix.
- 1831.—*Iron*, Komei seated, face and hands inlaid silver on *intaglio rilievo* ; details of dress and crown gold. Signed : Yekiundo Hamano Naoyuki with *Kakihan*. xix.
- 1832.—*Copper*, with reentrant corners, polished surface. Hotei and his bag, high relief with incrustation of *shakudō* and gold. Signed on a plate : Hamano Naoyuki (Chokuzui). xix.
- 1833.—*Shakudō*, *ishimé* surface, made with a small Y punch, chased and inlaid in high relief with a dragon in the sky and a Chinese warrior on horseback (story of Hosō). Signed : Hamano Chokuzui (Naoyuki) with *Kakihan*. xix.



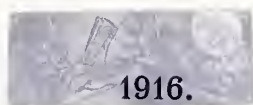
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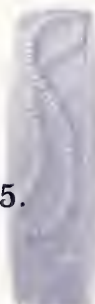
1835.



1899.



1825.



1857.

J. C. HAWKSHAW COLLECTION.

1834.—*Shakudō*, chased all over in high relief, the side of Gentoku. He is shown emerging from the forest, just as he enters the river, the waves of which come on a level with his horse's breast. His dress inlaid and engraved, his whip minutely worked. Signed: Hamano Naohide with *Kakihan*. xix.

1835.—*Shibuichi*, polished, small tsuba, chased with a pine in low relief on the seashore, under the bent trunk of which passes a young warrior on horseback, holding a fan decorated with the sun disk. Signed: Hamano Naoteru (Naohide!) with *Kakihan*. xix.

1836.—*K.*, dark *shibuichi*, chased and inlaid in relief with a Chinese sage standing under a pine tree, smilingly exhibiting a *kakemono* inscribed with Chinese poetry; vertical. The back engraved with a Chinese poem: *Rihaku itto shi hiyappen, Suichu o ō chuka nemuro*. Rihaku wrote hundred volumes of poetry whilst drinking one *To* of wine, Drunkards sometimes go to sleep in the middle of their potations. Signed: Naoyuki with *Kakihan*.

1837.—*K.*, identical with the above (1836).

1838.—*K.*, iron, chased and inlaid with Jurojin and a boy carrying a gourd; faces silver, gourd copper, details of dress gilt, boy's kimono *shakudō*, vertical. Signed: Hamano Naoyuki.

1839.—*K.*, *sentoku*, chased and inlaid in relief with Jurojin and a boy holding a gourd on his back; vertical, similar to 1838. Signed: Hamano Naoyuki with gold seal.

1840.—*K.*, *shakudō*, inlaid in relief with two Chinese boys under the moon, by the side of a stream; *shigure* at back; vertical. Signed: Gaiundō Naoyuki.

1841.—*K.*, *sentoku*, with deep coloured patina tipped at both ends with *mokumé*, inlaid in relief with a juggler, whose pole, balanced on the face, is indicated in *hirazōgan*. Signed: Hamano Naoyuki.

1842.—*K.*, dark *shibuichi*, inlaid in high relief with two warriors in armour, one on horseback, the other on foot, both with spears. Signed: Hamano Naoyuki.

1843.—*K.*, *shakudō*, with minute *nanako* ground, chased and inlaid in relief with Shoki watching in a silver stream the reflection (copper) of an Oni perched above him in a tree; vertical. Signed: Gaiundo Hamano Naoyuki with *Kakihan*.

1844.—*K.*, *shibuichi*, chased and inlaid in relief with Kwanyu and Gentoku; vertical. Signed: Naoyuki with seal,

1845.—*K.*, *sentoku*, chased and inlaid with a Chinese holding a horse by the tether on the edge of a stream; vertical. Signed: Katsuriuken Naoyuki.

1846.—*K.*, *shibuichi*, chased in *intaglio rilievo* with Seiobo holding a peach (inlaid gold), the crown and details of dress gilt, the pattern of the dress *karakusa* and Hōwō bird in *kebori*; vertical. Signed: Hamano Naoyuki with *Kakihan*.

1847.—*K.*, *shibuichi*, chased with the Rashōmon episode. In the thundercloud appears a huge hand lifting Watanabe high up in the air, above his horse, shown prancing below; vertical. Signed: Hamano Naoyuki with gold seal.

J. C. HAWKSHAW COLLECTION.

1848.—*F.K.*, *niguromé*, *K.*, Kosekiko, *F.*, Gentoku. Signed: Hamano Naoyuki with *Kakihan*.

1849.—*F.K.*, dark *shibuichi*, the Ujigawa episode, pair. Signed: Hamano Naoyuki.

1850.—*F.K.*, *shibuichi*, inlaid in relief with Rinnasei; *F.*, with the boy feeding a crane. Signed: Naoyuki.

1851.—*F.K.*, *shibuichi*, inlaid and chased in *intaglio rilievo*; *K.*, Chinese children pushing a big snowball; *F.*, children under bamboo, one carrying a fan, another an instrument in a bag. Signed: Naoyuki.

1852.—*F.K.*, *shibuichi*, chased and inlaid, with Omori Hikoshichi. Signed: Hamano Naoyuki.

1853.—*Sentokudō*, with gold edge lenticular, with *ishimé* ground. Three of the Gods of Luck: Bishamon, Daikoku, Fukurokuju in *intaglio rilievo* with application of gold in two colours on the details of the dresses. On the back a pine tree, the bag of Hotei, a staff with makimono attached, two jewels and a *tai* fish. Signed: Bosoken Kiozui (Noriyuki I.) Hamano. circa 1760.

1854.—*Shibuichi*, polished surface with raised rim, perforated with a pine tree amongst clouds, passing from the back to the front in *marubori*. In front, Kwanyu with a scroll, Chohi with halberd. Signed: Hamano Noriyuki (Kiozui). xix.

1855.—*Shibuichi*, polished surface, chased with a forest and clouds on the left side of the face, on the right Vesugi Kenshin and Takeda Shingen; at the back, the castle of Nagoya. Signed: Hamano Noriyuki (Kiozui) with *Kakihan*. xix.

1856.—*Shakudō*, small tsuba, polished surface, with slight rim, inlaid in high relief with Benten playing the *biwa*, seated upon a dragon (*shibuichi*) on a rock, above the sea. Signed: Gaiundo Kiozui (Noriyuki). Hamano xix.

1857.—*Shibuichi*, polished surface, Gentoku, Kwanyu and Chohi arriving at the door of Komei's house; on the reverse Komei himself, seated with book and fan, watches their progress from a window. Signed: Shojuken Kiozui (Hamano Noriyuki II.). Dated Tempo 6th, the 8th month. 1835.

1858.—*Shibuichi*, polished, *mokko* shape, a lady dressed in a black *kimono* inlaid with cherry flowers in a stream (gold) carries a basket full of *hamaguri* which a boy gathers for her on the seashore; decoration of sundry shells in high relief on both sides. Signed: Hamano Noriyuki (Kiozui). xix.

1859.—*Copper*, slight *ishimé* surface engraved in *katakiri* and *kebori* with the six poets, three faces inlaid silver, two hats *shakudō*. Signed, on inlaid gold plate: Hamano Noriyuki (Kiozui). late xviii.

1860.—*Shakudō*, rounded square, thin web with raised rim, punctuated *ishimé*, imitating crepe decorated in relief with Bishamon, Daikoku and Jurojin, with inlay of silver, copper and gold. Signed: Shojūken Noriyuki (Kiozui). Hamano xix.

J. C. HAWKSHAW COLLECTION.

1861.—*Shakudō*, circular, polished surface, Chōhi on the bridge. Signed: Shōjuken Noriyuki (Kiozui).

1862.—*Shibuichi*, polished surface, decorated in *hirazōgan*, *katakiri* and *kebori*, with a banner of the boy's festival representing Shoki holding an Oni in his left hand. Seal of Hamano Noriyuki.
early xix.

1863.—*Shibuichi*, with slight *ishimé* surface, and raised rim, large tsuba decorated in high relief with two street performers, one player with a trumpet, the other dancing with a shishi mask on his head, long white hair streaming behind, and the usual flowing cloth. Signed: Hamano Noriyuki (Kiozui).
xix.

1864.—*Niguromé*, a Chinese sage seated on the ground looking at a waterfall. Signed: Hamano Kuzui (forgery).
xix.

1865.—*K.*, *shibuichi*, a black coral diver standing in the moonlight, huge coral branch at his feet. Signed: Hamano Noriyuki with seal.

1866.—*K.*, *sentoku*, chased in *intaglio rilievo* with an elephant, and inlaid with two men, one upon the elephant's back, the other feeding the animal; vertical. Signed: Hamano Noriyuki with seal.

1867.—*K.*, *niguromé*, engraved and chased with Jurojin standing staff and fan in hand, details gilt; vertical design. Signed: Hamano Noriyuki.

1868.—*K.*, *shakudō*, chased in *intaglio rilievo* with Hotei carrying his bag, details gilt. His staff inlaid in copper *hirazōgan*. Signed on a gold plate on the butt: Noriyuki.
xix.

1869.—*K.*, *shibuichi*, *ishimé* ground, chased in low relief and inlaid with the Sennin Kanshoshi after his fall from the peach tree, a branch of which is shown; face, hands, legs silver, details of dress and staff gold. Signed: Hamano Noriyuki with seal.

1870.—*K.*, *shibuichi*, *ishimé* surface, same subject and same treatment as No. 1869.

1871.—*K.*, *shibuichi*, chased in low relief and inlaid with Toba journeying under snow-covered bamboo; vertical. Signed: Hamano Noriyuki.

1872.—*K.*, *shibuichi*, chased in *intaglio rilievo*, identical with above, *shigure* at back; vertical. Signed: Hamano Noriyuki with seal.
late xviii.

1873.—*K.*, *shibuichi*, identical with 1871, 1872. Signed: Hamano Noriyuki with *Kakihan*.

1874.—*K.*, *shibuichi*, *ishimé* ground, chased and inlaid in relief with Hanasaka Jiji mounted upon a branch of a cherry tree which he has caused to bloom, and a little boy expressing surprise; flowers silver, man copper with *shakudō* dress and gilt basket, boy dressed in *shibuichi*. Signed: Hamano Noriyuki with *Kakihan*.

1875.—*K.*, *shibuichi*, chased in *intaglio rilievo* with a Ni O, the eyes inlaid gold, the teeth silver; vertical. Signed: Hamano Noriyuki.

J. C. HAWKSHAW COLLECTION.

1876.—K., *shibuichi*, chased in relief and inlaid with Benten playing the koto and a gilt dragon appearing in the waves. Signed : Hamano Noriyuki. xix.

1877.—K., *shakudō*, chased and inlaid in relief with Ono no Tofu standing under a willow by the side of a stream, leaning on a stick and sheltering himself from the rain under an umbrella ; at the back, the frog in *kebori*. Signed : Noriyuki with *Kakihan*.

1878.—K., *iron*, inlaid in high relief with an *iwashi* (silver and gold), a chestnut (gold) and a fruit of the winter cherry (copper, *shakudō*). Signed : Noriyuki. xix.

1879.—K., *sentokudō*, rubbed with black lacquer, chased with Fuji and inlaid in high relief with a cloud in which ascends an *amario* (rain dragon), the design continued on the back in *shakudō* ; vertical treatment. Seal of Hamano Noriyuki.

1880.—K., *shakudō*, inlaid in high relief with Koreijin and his tiger, dress and tiger gilt ; vertical. Signed (forgery) : Hamano Noriyuki.

1881.—K., *shibuichi*, chased in *intaglio rilievo*, and partly inlaid, with Jo and Uba, under the moon, praying ; Oblique *yasurimé* on back, vertical. Signed : Bosoken Noriyuki.

1882.—K., *shibuichi*, chased in *intaglio rilievo* with Kwanyu holding a *makimono* and his squire with the halberd. Details of dress gilt ; vertical. Signed : Bosoken Noriyuki.

1883.—K., *shibuichi*, *ishimé*, inlaid in high relief with a white rat and the hammer of Daikoku (*shakudō*, gold *tama* design, copper tassel) ; the back *shakudō* engraved in wavy lines. Signed : Noriyuki, aged 72, with *Kakihan*.

1884.—K., *shibuichi*, inlaid in relief with Asahina Saburo, in armour, seated on the seashore with an oni pointing out a flight of gold chidori. Signed : Noriyuki with *Kakihan*.

1885.—K., *shibuichi*, inlaid in high relief in various metals, with Ebisu, holding a rod and a tai fish ; vertical. Signed : Noriyuki. mid. xix.

1886.—F.K., dark *shibuichi* ; K., Shingen ; F., Gentoku. Signed : Hamano Noriyuki.

1887.—F.K., *nigurume*, *nanako* ; K., Shinozuka Iga no Kami on horseback throwing a warrior away ; F., two soldiers fighting. Signed : Hamano Noriyuki.

1888.—F.K., *nigurumé*, chased with Yoyuki (on *fuchi*) shooting two wild geese in the clouds (K.). Signed : Hamano Noriyuki.

1889.—Pair of *menuki* Shōki, *shibuichi*, one full face with big hat, one profile with head band only, details gilt and finely inlaid. Signed : Hamano Noriyuki.

1890.—F.K., *shibuichi*, *nanako*, chased in relief with the herbs of autumn. Signed : Hamano Noriyuki.

1891.—F.K., *shakudō*, *nanako*, inlaid with a Shōjo dancer ; F., *nigurume*, *nanako*, inlaid with Chinese children at play, with banana leaf or a horse, peony and flag, not a pair, Signed : Hamano Noriyuki.

1892.—F.K., *shibuichi*, inlaid ; the dragon protecting Hosō ; Chinese Emperor travelling with retinue. Signed : Hamano Noriyuki.

J. C. HAWKSHAW COLLECTION.

1893.—*F.K.*, *niguiromé*, Chinese riding on tiger, reading a scroll, and boy attendant also with tiger. Signed : Hamano Noriyuki.

1894.—*F.K.*, *shibuichi*, *fuchi* only, two Shishimai in relief. Signed : Hamano Noriyuki with *Kakihan*. xix.

1895.—*F.K.*, *shibuichi* ; *K.*, a big head looking through spectacles ; *F.*, Chinese sage travelling on horseback, the hand of the big personage on the ground near by (*Wasobioyé* story). Signed : Hamano Teruyuki, after the design of Shōzui. xix.

1896.—Pair of *menuki*, *niguiromé*, Kwanyu and his squire, details gilt. Signed : Hamano Noriyuki (II.).

1897.—*Kōgai*, split, copper engraved and chased in low relief with a spray of chrysanthemum (silver flowers) and a saké cup. Signed : Toriusai Noriyuki (Hamano).

1898.—*K.*, *shibuichi*, inlaid in high relief with a tiger holding on to the trunk of a pine tree in a storm ; vortex of clouds above in high relief. Signed : Choriuken Chikayuki (Shinzui). xix.

1899.—*Shakudō*, without *riōhitsu*, polished surface, chased all over with trees and rocks, Choun with the child in his bosom escapes the bomb laid to kill him, by his enemy's soldiers, seen ambushed between the trees. Signed : Hamano Chokwan with *Kakihan*. xix.

1900.—*Shakudō*, polished with two figures of *Manzai* dancers *intaglio rilievo*, faces and hands inlaid. Signed : Haruchika, aged 65 years. early xix.

1901.—*K.*, *sentoku*, chased in *intaglio rilievo*, with Gama-Sennin and his toad. Signed : Hamano Haruchika.

1902.—*Shibuichi*, oval, polished surface, small *tsuba* ; Urashima Taro after opening the box. Signed : Hamano Harumitsu with *Kakihan*. xix.

1903.—*F.K.*, *iron*, each piece powerfully chased with a dragon. Signed : Harutoshi. Hamano xix.

1904.—*K.*, *shibuichi*, inlaid with a man preparing *nanakusa*, the face copper, *eboshi shakudō* all implements on the table, herbs gilt. Signed : Hamano Haruyoshi. xix.

1905.—*F.K.*, *iron*, chased and inlaid in relief ; *K.*, with half-length figure of Kwanyu ; *F.*, with his halberd. Signed : Ōshita Haruyoshi. Hamano.

1906.—*K.*, *shakudō*, *ishimé* ground, inlaid in high relief with an eel amongst water weeds (*annularia*) in gold *hirazōgan* (inlaid before striking the *ishimé*). Signed : Shōgetsusai Hamano Haruyuki. early xix.

1907.—*K.*, *sentoku*, chased and inlaid with Gentoku urging his horse across the river ; vertical. Signed : Haruyuki.

1908.—*Shibuichi*, polished surface, inlaid in relief with Nasu No Yoichi on horseback in the sea, shooting an arrow at the fan stuck on the Taira boat, at the battle of Ujigawa ; at the back, a gnarled pine tree (copper and *shakudō*). Signed : Hidemoto. xix.

J. C. HAWKSHAW COLLECTION.

1909.—*F.K.*, *shibuichi*, chased in low relief and *intaglio rilievo*; *K.*, with Shōki; *F.*, with Tekkai and a pine tree. Signed: Hamano Hideyuki.

1910.—*Sentoku*, polished, Kwanyu and his attendant reading a scroll. Signed: Kōzui (Hiroyuki) probably a forgery.

1910A.—Apparently a pair with 1910, same treatment, same subject but attendant kneeling. Same signature.

1911.—*K.*, *sentoku*, chased in *intaglio rilievo* with a boat, in which Hotei and a child are asleep (Hotei's face, with the hands crossed over the head, and body silver, feet silver, face and hands of the boy also silver). Signed: Hamano Hiroyuki with seal.

1912.—*K.*, *sentokudō*, chased in low relief with a laughing Fukurokujū holding a child on his shoulder; vertical treatment, the figure from the waist upwards covering one-third of the length; *shakudō* back. Signed: Hiroyuki (Kōzui). xix.

1913.—*K.*, *sentoku*, chased in *intaglio rilievo* with the Sennin Tekkai; vertical. Signed: Hiroyuki.

1914.—*K.*, *shibuichi*, chased and inlaid in relief with the Kanjinchō episode (Ataka no Seki), Benkei reading the supposed list of subscriptions; above, pine branch with minutely chased needles and creepers; vertical. Signed on the edge: Hisayuki, with seal.

1915.—*Shibuichi*, circular, polished surface; obverse, five men performing a shinto dance with Gohei, mirror and fan. *intaglio rilievo* (Isé); reverse, pine blown in the wind on the seashore. Signed: Tōkadō Kaneyuki (Kenzui). circa 1750

1916.—*F.K.*, *shibuichi*, dancers. Cf. above tsuba. Signed: Kaneyuki. Hamano.

1917.—*K.*, *sentoku*, *ishimé* surface inlaid on high relief with a lily, silver, gold stem, silver leaves, and two leaves of narcissus, *shakudō*. Signed: Hamano Kaneyuki, with *Kakihan*, after Tokujo's design. xix.

1918.—*Shakudō*, polished surface, small tsuba, Rihaku near a waterfall, attended by a boy. Signed: Katsuyuki.

1919.—*K.*, *shibuichi*, *ishimé*, chased and inlaid in high relief with Kwanyu, holding his beard with the left hand, the right elbow resting on a writing table; vertical. Signed: Genshōsai Masaharu. Dated: Bunkwa 4 *nen* eighth month. 1807.

1920.—*F.K.*, *shakudō*, *ishimé*, chased in relief, inlaid with sparrows and an old camellia tree. Signed: Genshōsai Masaharu. xix.

1921.—*Shakudō*, polished surface, Kwanyu, holding his halberd, standing near a small waterfall, *intaglio rilievo* and high relief inlay. Signed: Seirindo Hitotsuyanagi Michinaga (Michitoshi) with *Kakihan*. early xix.

1922.—*Shibuichi*, plaited surface, decorated in low relief with several plants, chrysanthemum, passiflora and gentian. Signed: Seijōken Mitsuyuki (Kozui). probably Murota, end of xviii.

J. C. HAWKSHAW COLLECTION.

1923.—*F.K.*, *shibuichi*, inlaid in relief with the episode of Shin no Shikō breaking the vase; *F.*, two boys running under a fir tree. Signed: Motoyuki.

1924.—*K.*, *iron*, inlaid with a snake in high relief (copper), the median line inlaid *shakudō*. Signed: Hamano Naochika.

1925.—*K.*, *shibuichi*, chased and inlaid with Daikoku and Ebisu holding an unrolled *makimono* for Fukurokujū to read; Daikoku's bag gilt, Ebisu's creel also gilt; horizontal design, back engraved with wavy lines. Signed: Hamano Naochika. xix.

1926.—*K.*, *shibuichi*, chased and engraved with Moso digging the bamboo shoots; tall bamboo in *katakiri* covered with snow, inlaid silver; vertical. Signed: Naochika. xix.

1927.—*K.*, *ō kozuka*, *shibuichi*, chased and inlaid in high relief, with Chōhi on the bridge. Signed: Hokusai Hamano Naohide. mid xix.

1928.—*Iron*, with *shakudō* upper rim; Watanabe no Tsuna lifted from his horse by the Oni, the figure inlaid *shibuichi*, the horse *shakudō*. Signed: Naohiro. Cf. Kozuka No. 1847. xix.

1929.—*F.K.*, *shakudō*, inlaid in relief; *K.*, with Gama Sennin; *F.*, with Tekkai. Signed: Hamano Naotoshi with *Kakihan*.

1930.—*F.K.*, dark *shibuichi*, chased in *intaglio rilievo* and inlaid with the six poets (*K.*, 2; *F.*, 4). Signed: Hamano Naohisa (Naotoshi) with *Kakihan*.

1931.—*F.K.*, *Shakudō*, Chōhi on the bridge; *F.*, Choun fording the river. Signed: Hamano Naozane.

1932.—*F.K.*, *shakudō*, inlaid in high relief and chased, with the Ujigawa episode, the warriors *shakudō*, silver and gold, the pine trees copper, *shibuichi* and gold. Signed: Naritoshi (Narihisa) with *Kakihan*. xix.

1933.—*K.*, *shibuichi*, chased and inlaid in high relief with a lady carrying a basket containing a peony, face silver, hair *shakudō*, basket copper; pine tree at back with one branch over the front; vertical. Signed: Hamano Nobukatsu.

1934.—*Shakudō*, small *tanto* tsuba, with polished surface, Ebisu fishing in a boat. Signed: Nobumasa, with Hamano in *Kana*! xix.

1935.—*Shakudō*, rounded square, *nanako* ground, Jingo Kogo seated on a campstool under a pine on the seashore; in front, Takenouchi no Sukuné seated on the ground holding the infant Emperor Ojin. Signed: Riozui with *Kakihan*. Hamano xix.

1936.—*F.K.*, *shibuichi*, chased in relief with Kwanyu and Komei; *F.*, the halberd of Kwanyu. Signed: Sukeyuki (Enzui) with *Kakihan*. late xviii. or early xix.

1937.—*F.K.*, dark *shibuichi*, chased in relief and inlaid; *K.*, Chōhi on the bridge; *F.*, Kwanyu reading during his vigil; *tenjōkane shakudō*. Signed: Hamano Teruchika with *Kakihan*.

1938.—*F.K.*, *nigurome*; *K.*, two horses; *F.*, Chokwaro with a small horse engraved. Signed: Jiuichiken Teruyuki.

1939.—*F.K.*, dark *shibuichi*, the three heroes of Shuh. Signed: Teruyuki.

J. C. HAWKSHAW COLLECTION.

1940.—*K.*, *Okozuka*, dark *shibuichi*, chased and inlaid in high relief with Benkei and Yoshitsune reading a *makimono*. Signed: Shōriuken Teruyuki. Hamano xix.

1941.—*K.*, *shibuichi*, chased in relief with the capture of the oil thief; vertical. Signed: Tairiuken Teruyuki.

1942.—*F.K.*, *niguromé*; *K.*, Manzai flutist under a *kadomatsu*; *F.*, Sennin Tekkai and boy *intaglio rilievo*. Signed: Toshiyuki.

1943.—*Sentoku*, in the shape of Daikoku's hammer. Signed: Shōundo Juzui (Toshiyuki). late xviii. or xix.

1944.—*Shakudō*, oval, mat ground, Sasaki Moritsuna and the fisherman. Signed: Nara Rizui (Toshiyuki). Hamano circa 1800

1945.—*Iron*, circular, chased with two large openings in a rocky surface, in one of which flows a waterfall, falling again to the back of the guard; in the other Shoki worked in the round, in *shakudō*, with copper face and hand, mounted on a *karashishi*, ready to pounce upon a small red oni, hidden in a hollow of the rock. Signed: Hamano Hozui (Yasuyuki) *Shōgai Itsusaku*: the only one I ever made, and dated Tempō 5th, 8th month, at the age of 72. 1834.

1946.—*Shibuichi*, Kikujidō seated at the foot of a cliff near a waterfall and stream on the banks of which grow chrysanthemum; low relief metal inlay, the face and hands silver, details gold. *fude* silver, ink slab, *shakudō*. Signed: Yasuyuki (Hozui). xix.

1947.—*F.K.*, *shibuichi*; *kashira*, Chinnan on his hat; *fuchi*, Kwanyu's halberd. Not a pair. Signed: Bosoken Yasuyuki.

1948.—*F.K.*, *shibuichi*; *K.*, inlaid with three sages reading, half length; *F.*, with Chokwaro and attendant. Signed: Yoshiharu.

1949.—*Shakudō*, *mokko* shape with slightly raised rectangular rim, the ground *ishimé* like crushed leather, decorated with Kosekiko and Chorio; at the back a pine tree in low relief. Signed: Denriusai Gizui (Yoshiyuki) with seal inlaid gold.

1950.—*Shibuichi*, irregular shape, small *tantō* tsuba, Mongaku Shōnin, in high relief, under a waterfall, his dress inlaid with wheels of the law in gold on *shakudō* ground; at the back, sword, rope and *Funagako* of Fudo. Signed: Denriusai Yoshiyuki (Gizui). xix.

1951.—*F.K.*, *shibuichi*, chased in *intaglio rilievo* with Fukurokuju and a child; *F.*, with two children and pine tree. Signed: Yoshiyuki.

1952.—*F.K.*, *shibuichi*, chased in relief with Kwanyu and Komei reading; *F.*, same personages in *intaglio rilievo* by a camp curtain. Signed: Yoshiyuki (Nagayuki), seal Katsu.

1953.—*Shakudō*, *aori* shape, large tsuba with *ishimé* surface and raised rim; in high relief, the attributes of the *Yamabushi*, staff tipped with cloth, *Hora* (conch shell trumpet), two fans, one of which is open, and characteristic cap (*tokin*); the side holes are plugged with *shibuichi* engraved in relief with pine twigs and needles. Signed: Katsuriuken Masayoshi, aged 63 (Iwama). early xix.

J. C. HAWKSHAW COLLECTION.

1954.—*K.*, *shibuichi*, chased in very high relief with a street performer dancing with an umbrella; vertical. Signed: Bairiuken Masayoshi.

1955.—*K.*, *shibuichi*, inlaid with a sparrow in copper in high relief and the moon showing behind a pine tree. Back chased in *shiguré*. Signed: Masayoshi (Iwama), aged 66.

1956.—*K.*, *shibuichi*, chased in very high relief with one of the *Ni O*. Signed: Masayoshi.

1957.—*K.*, *shibuichi*, chased in high relief and inlaid, Fukurokuju extatically contemplating a *tama*; vertical. Signed: Masayoshi.

1958.—*F.K.*, *niguromé*, chased in high relief; *K.*, with Rakan in a grotto; *F.*, with Shaka. Signed: Masayoshi.

1959.—*F.K.*, *niguromé*, *K.*, in the shape of a shojo hugging a huge saké cup, partly gilt; *F.*, in the shape of a jar top with dipper and fan. Signed: Masayoshi (Iwama). xix.

1960.—*F.K.*, *iron*, chased in relief, *K.*, with the head of Wasabioye; *F.*, with Fuji, slight gold inlay. Signed: Masayoshi, at the age of 65.

1961.—*F.K.*, *shibuichi*, chased with Omori Hikoshichi in very high relief. Signed: Masayoshi (Iwama).

1962.—*K.*, *shibuichi*, inlaid with two small personages, *otokodalé*. Signed: Mitsuyoshi (Iwama school). xix.

1963.—*K.*, *shakudō*, small, inlaid with eupatorium and *susuki* in gold of two colours; vertical. Signed: Seizui (Nobuyuki) with *Kakihan*. xix.

1964.—*F.K.*, *niguromé*, inlaid in high relief; *K.*, with the Sennin Koreijin; *F.*, with a crouching tiger. Signed: Naoyoshi.

1965.—*F.K.*, *shakudō*, chased and inlaid in relief; *K.*, with Kwanyu and Komei, horse on *fuchi*. Signed: Otsuriuken Hamano Nobuyuki (Hōzui). late xviii.

1966.—*F.K.*, *sentoku*, smooth surface chased in soft low relief, with a drooping branch of willow, on a leaf of which is inlaid a fire-fly; *F.*, same motive without fly, above a stream. Signed: Nobuyoshi (Hata) with *Kakihan*. xix.

1967.—*Shibuichi*, rounded square, polished surface, the Sennin Koreidjin and his white tiger in high relief. Signed: Katsuriuken Naoyoshi. Iwama school, early xix.

1968.—*Iron*, rounded square with raised rim, fishermen drawing their net from which emanate golden rays of light (story of the Kwannon of Asakusa). Inscribed: Made to the order of Kamiya Yoshitoshi by Sui Konro.

1969.—*Sentoku*, small tsuba, with *ishimé* surface of the *tuchimé* kind, in vertical lines of narrow punchmarks; decorated with a carp in high relief, *shakudō*, amongst water weeds, inlaid gold. Signed: Hirochika. xix.

1970.—*Shibuichi*, inlaid, small tsuba almost square, a ferry boat being punted across a river; in it a samurai, a peasant with his hoe, a seller of bamboo whisks, a showman, and a woman. Signed: Yokodo Nobuyoshi with *Kakihan* in gold (pupil of Iwama Masayoshi) and dated Kayei 3rd year. 1850.

J. C. HAWKSHAW COLLECTION.

1971.—*Shibuichi*, polished surface, a rocky cave from the hollows of which little onis appear at the command of Shōki, seated on rock. Signed: Raku Seijū (Masanaga). early xix.

1972.—*K.*, *sentoku*, inlaid in high relief with three heads of Tengu protruding between two pine trees, smelling the smoke coming out of an incense burner; vertical. *Shakudō* back. Signed: Raku Seiju (Masanaga).

1973.—*Shakudō*, small tsuba, rounded square, with polished surface inlaid in high relief with Seiobo holding a branch of peach tree, accompanied by a boy holding a stand, her dress richly engraved and inlaid. Signed: Soketsushi Hiroyoshi. circa 1830.

1974.—*Shibuichi*, oblong with rounded corners, under a flowering plum tree the sage Rinnasei and a child attendant, who tries to entice a crane. Signed: Giokuriuken Nobukatsu.

1975.—*Iron*, small tsuba, rounded square, chased in *intaglio rilievo* with Shoki, and an oni hiding under a bridge, Shoki's face inlaid copper, details of dress gilt. Signed: Giokuriuken with *Kakihan*.

1976.—*K.*, *shibuichi*, chased in relief with three fishes swimming in the rapids around a rock, inlaid *shakudō*. Signed: Riukasai Katsuyuki.

1977.—*K.*, Identical with 1976 but not signed.

1978.—Dark *shibuichi*, polished, inlaid in high relief with the six poets. Signed: Tokuno Hidetoki.

1979.—*K.*, *shibuichi*, chased and inlaid in relief with a carp in a stream (*shakudō* gilt) with water weeds gold in relief and *hirazōgan*. Signed: Tokuno Hidetoki. xix.

1980.—*F.K.*, *copper*, *nanako*, inlaid in high relief; *K.*, with a Karashishi, *shibuichi* gold spots; *F.*, with a peony, *shakudō*, silver, gold. Signed: Kidensai Arai Tokinari. (Tokuno Hamano school).

1981.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with an octopus (copper) in a huge wake (silver), the head of the animal on the *kashira*. Signed: Arai Tokinari with *Kakihan*.

1982.—*F.K.*, *shakudō*, *ishimé* surface, mandarin ducks, and reeds. Signed: Naochika (Toyama school). xix.

1983.—*Shakudō*, *ishimé*, inlaid with Chinese sage and attendant, wine cup and pot. Signed: Gwagetsudo Naochika.

1984.—*K.*, *sentoku*, chased in low relief with a rocky cliff at the bottom of which Shoki is seated on a ledge, whilst an oni (inlaid copper) grins at him from above; *shiguré* at back. Signed: Nao Iye.

1985.—*F.K.*, *sentoku*, *intaglio rilievo*, Chinese sage and woman; *F.*, pine tree. Signed: Tomokatsu with *Kakihan*. xviii.-xix.

1986.—*K.*, *iron*, inlaid in high relief with a stag (*shibuichi*, gilt horns with three tines).

1987.—*Copper*, *ishimé* surface, Kwanyu on horseback.

J. C. HAWKSHAW COLLECTION.

1988.—*Iron*, small, heavy *tsuba*, chased in high relief and inlaid, Endo Morito under the waterfall, the small bamboo growing on the rock covered with snow (inlaid silver). xviii.

1989.—*Shibuichi*, Kwanyu, seated, watching. xix.

1990.—*Shibuichi*, rounded square, Chokwaro on his horse. xix.

1991.—*Shibuichi*, *mokko* shape, polished surface, inlaid in relief with two manzai dancers under a *shimenawa*. xix.

1992.—*Copper*, *mokko* shape with raised and thickened rim, a kitchen fan, a cricket, a book, and a bell to the tongue of which is attached a paper bearing the character *Yuki* (undoubtedly the first syllable of the artist's name was on the larger *tsuba*). xviii.

1993.—*Iron*, circular rim, enclosing three Tengu, fencing with sticks, modelled in the round but almost entirely attached to the rim, faces and hands inlaid silver. xviii.

1994.—*K.*, *Iron*, inlaid in relief with the cap and staff of Sobu. Hamano xviii.

1995.—*F.K.*, dark *shibuichi*, the Ujigawa episode. High relief.

1996.—*F.K.*, *shibuichi*, *kashira* chased in the form of an owl perched on a plum branch, *fuchi* chased in *intaglio rilievo* and inlaid with Kwanyu holding a wine cup. Hamano.

1997.—Three Kanamono, *shibuichi*, Bishamon and Benten, each a circular menuki chased in relief and inlaid; Hotei in his bag, same treatment.

1998.—*F.K.*, *shibuichi*, inlaid in relief, the ride of Gentoku.

1999.—*F.*, *sentoku*, *hari ishimé*, chased in relief with Shōki, running after two onis which hide in a tree, on *fuchi*. xix.

2000.—Pair of menuki, *nigurome* chased in relief, each a Chinese warrior with spear, one being tiger headed, the other with the head of a monkey.

2001.—*Iron*, small *tantō tsuba* (*hamidashi*) chased all over the edge and faces with clouds over rocks; inlaid with a small Fudo Mio O in a niche of the rock, holding the *ken* and rope, standing in front of a flaming *funagako* above a waterfall; waterfall at back. Unsigned, but this piece probably belongs to the same set as 1783-4. Hamano xviii.

2002.—*Shibuichi*, large *tsuba*, rounded square, polished surface with raised rim; Seishin O Fujin, seated upon a dragon in the clouds, carrying a *Koto* wrapped up. Note the flattening of the dress and *Koto* bag into the *seppa dai*. The dragon continues on to the back. Richly decorated with gold, the face silver, the hair *shakudō*. Signed: Shuno Hogen Nobuyoshi with *Kakihan*.

Circa 1865.

2003.—*Shakudō*, mat surface, *mokko* shape, inlaid in high relief with Yoshiyē on horseback at the gate of Nakozo; on the back, the cherry tree, *shibuichi*, with gold leaves and silver flowers. Peculiar treatment; Yoshiyē wears a straw hat (gold), chain armour on the left sleeve the other being gilt. Signed: Shūno Hōgen Nobuyoshi with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2004.—Rounded square *tsuba*, one side *iron*, chased in low relief with two maple leaves and inlaid in gold with a couple of winged maple seeds on a common stem. Signed: Roshinso Shinro (Nobuyoshi Hata). The other side, *shibuichi*, engraved with a river carrying golden maple leaves (Tatsutagawa) between mountains, allusion to Narihira's poem. Dated Keio first year, in winter, and signed: Shūno Hōgen with *Kakihan*. 1865.

2005.—*K.*, *shibuichi*, inlaid in relief with a stag, in the background a mountain slope with a few dots of gold indicating far distant trees. Signed: Nobuyoshi with *Kakihan*.

2006.—*K.*, *shibuichi*, inlaid in very high relief with an Otafuku carrying her fan, followed by a young girl carrying a *kōro*; the woman's dress decorated in *kebori*, the girl in *hirazōgan* of maple leaves on a stream. Signed: Ko ounsai Nobuyoshi with *Kakihan*. Shūno Hogen xix.

2007.—*F.K.*, *iron*, chased with a pine tree in relief, inlaid with a half moon, silver; *F.*, inlaid with shells. Signed: Kwansai, dated Keiho 2 February. Pupil of Shūno Hōgen Hata. 1867.

2007A.—*K.*, *shibuichi*, chased and inlaid with Seiobo holding a peach, *intaglio relieved*, head, hand and fruit high relief silver, *shakudō*, gold. Signed: Yoshida, Nobukatsu. xix.

2008.—*K.*, *shibuichi*, chased and inlaid in high relief with a tiger (stripes gold) and a bamboo. Signed: Nobukatsu with *Kakihan* (Yoshida).

2009.—*F.K.*, *shakudō*, *K.*, chased with waves and inlaid with two cranes on the shore, one silver the other mother-of-pearl, copper heads, gilt bills and legs; *F.*, Chidori above waves and rising sun gold, *tenjokane* silver. Signed: Yoshida Nobukatsu, dated Ansei 3. 1856.

YOKOYA SCHOOL.

Founded in the Seventeenth Century by Soro, this family has left a deep mark in the history of sword furniture; with SOMIN it reached its highest state of perfection. Somin particularly worked in *Katakiri*, so as to imitate the brush work of pictures in *Sumiyé*, using the drawings of his friend Hanabusa Itchō. There were a number of Somin and Soro, alternating up to the middle of the Nineteenth Century.

The influence of this family through its numerous pupils can be traced in many of smaller ateliers and other schools, amongst which the Yanagawa, and indirectly Ishiguro, Sano, Kikuoka, Sekijoken, Egawa, Yoshida, but especially in those of Omori, Furukawa, Kikuchi, Suzuki.

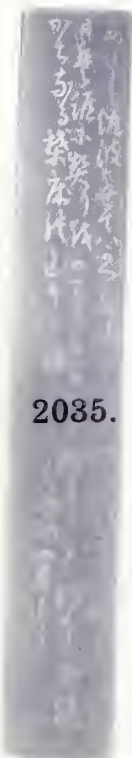
2010.—*Copper*, with *ishimé* surface and roughly hammered round iron rim, the *kogai* hole plugged with *shibuichi* plates engraved each with a horse; one of them bears the *Kakihan* of Somin the First. anterior to mid. xviii.



2011.



2027.



2035.



2063.



2012.



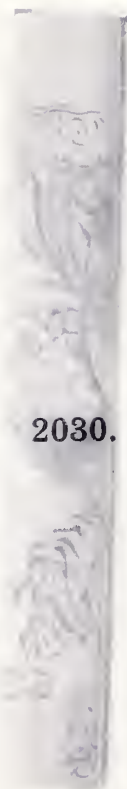
2032.



2993.



2046.



2030.



2015.



2993.

J. C. HAWKSHAW COLLECTION.

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2006.—K. *shibuichi*, inlaid in very high relief with an Otafuku carrying her fan, followed by a young girl carrying a *kōro*; the woman's dress decorated in *kebori*, the girl in *hirazōgan* of maple leaves on a stem. Signed: Kō unsai Nobuyoshi with *Kakihan*. Shūno Hogen xix.

2007.—K. iron, chased with a pine tree in relief, inlaid with a half moon silver; F., inlaid with a half moon. Signed: Kwansai, dated Keiho 2 February. Pupil of Shūno Hōgen Hata. 1867.

2007A.—K., *shibuichi*, chased and inlaid with Seiobo holding a peach, *shakudō*, gold. Signed: Yoshida, Nobukatsu. 1867

2008.—K., *shibuichi*, chased and inlaid in high relief with a tiger (stripes gold) and a *tanuki*. Signed: Nobukatsu with *Kakihan* (Yoshida).

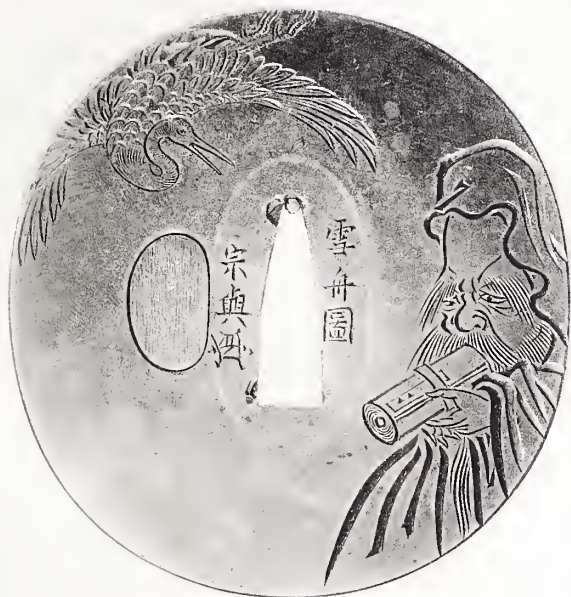
2009.—F.K., *shakudō*, K., chased with waves and inlaid with two cranes on the shore, one silver, the other mother-of-pearl, copper heads, *shakudō*, gold. Signed: Yoshida Nobukatsu, dated Ansei 3. 1856.

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2010.—Copper, with *shinai* surface and roughly hammered round iron rim, the *kogai* plugged with *shibuichi* plates engraved each with a horse; one of them bears the *Kakihan* of Sōyo the First. anterior to mid. xviii.



J. C. HAWKSHAW COLLECTION.

2011.—*Shibuichi*, circular, polished surface, engraved in *katakiri* with a figure of Jurojin, holding a roll, his crane descending from the sky, and at the back a stag. Signed: Soyo (the 2nd) with *Kakihan*, after a picture by Sesshiu. circa 1770.

2012.—*Shakudō*, lenticular, polished surface. A *karashishi* with mouth open, cut in *katakiri* and *kebori*, the head modelled in relief and the eyes inlaid gold. Signed: Somin, seal Setsudo in *tensho* characters, inlaid in copper, on a jar, outlined in copper, with gold *karakusa* at the periphery. xix.

2013.—*K.*, *shibuichi*, engraved in *katakiri* and *kebori* with Jurojin, his crane and deer under a plum tree; the back *shakudō* with continuation of the tree. Signed: Kirusai Somin, with *Kakihan*.

2014.—*K.*, copper, *ishimé* surface, repoussé in high relief of a Ni Ō, gilt back. Signed: Kirusai Somin with *Kakihan*.

2015.—*K.*, *sentoku*, engraved in *katakiri* with Shōki riding upon a *karashishi*. Signed: Kirusai Somin with *Kakihan*.

2016.—*K.*, *shibuichi*, chased in *katakiri*, and inlaid, with a woman, *Oharamé*, carrying her load of firewood on the head; vertical. Engraved at the back with a short poem: *Yui kagi, Machi naka ni, tobu kocho kana*, "The butterfly flies in the street at daybreak" (*kikaku*). Signed on the edge: Kirusai Somin (III.) with *Kakihan*.

2017.—*K.*, copper, inlaid in *hirazōgan*, at top with a *shimenawa* and at the butt end with an *okame* mask (silver, *shakudō*, with gold strings). Signed: Juraku Ō Somin, aged 65. xix.

2018.—*K.*, *shibuichi*, inlaid in high relief with Daikoku on a rice mortar, the god holds a bag and a rice hulling mallet, the design of which is carried out in relief on the face and side and in *kebori* on the back. The back half gilt; vertically. Signed: Tonan Somin with *Kakihan*. xviii.

2019.—*K.*, *shibuichi*, engraved in *katakiri* with Shoki, sword in hand, watching in a river the reflection of an oni perched in a willow. Signed: Kiokwan Somin, aged 65, with *Kakihan*.

2020.—*K.*, *shibuichi*, engraved in *katakiri* with a tiger and bamboo; *shigure* at back. Signed: Somin with *Kakihan*.

2021.—*K.*, *sentoku*, engraved in *katakiri*, with Jurojin riding on a stag. Signed: Somin with *Kakihan*.

2022.—*K.*, *shibuichi*, engraved in *katakiri* with a *karashishi*; the back *shakudō*. Signed: Somin with *Kakihan*.

2023.—*K.*, *shibuichi*, engraved in *katakiri*, with the Sennin Rinnasei, under a plum tree, his boy attendant feeding the crane. Signed: Somin with *Kakihan*.

2024.—*K.*, dark *shibuichi*, engraved in *katakiri*, with a Chinese scene, the Chinese Emperor seated in front of a screen at the back of which a lady plays the *koto*; at the foot of the Emperor, a personage crouching in awe. Signed in gold: Somin with *Kakihan*.

2025.—*K.*, *shibuichi*, engraved in *kebori* with a crane standing amongst water weeds and reeds. Signed: Somin with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

2026.—K., *shakudō*, *nanako* ground, inlaid with a *Go ban* in copper gilt in high relief on which is laid a closed fan (copper and gold) entwined with a bit of *asagao*, gilt back with *shiguré*. Signed : Somin with *Kakihan*.

2027.—K., *shakudō*, *nanako* ground, chased and inlaid in very high relief with a half figure of Jurojin, the face *shibuichi* with strong modelling, gilt head cloth, *shibuichi* hands, *shakudō* makimono with copper centre, silver end and label inscribed *Fukuju*; vertical; *shiguré* at back. Signed : Somin with *Kakihan*.

2028.—K., copper, *nanako* surface, repoussé design of a big *shishi* with gilt spots. Signed : Somin with *Kakihan*.

2029.—K., *shakudō*, chased in *intaglio rilievo* with Shoki under a dilapidated umbrella in a shower; vertical. Signed : Somin xix.

2030.—K., silver, engraved in *katakiri* on one side with Genso and Yokihi, on the other with Shoki lifting a curtain. Signed : Somin.

2031.—K., *shibuichi*, engraved in *katakiri* with a tiger and bamboo. Signed : Somin.

2032.—F.K., *shakudō*, inlaid and chased in very high relief with Shoki on *fuchi* and oni on *kashira*; bold work. Signed : Somin, after Hanabusa Itcho. Cf. Toshinaga.

2033.—K., *shibuichi*, chased in *kebori* with Shaen leaning out of a window reading a book (silver) by the light of a bag of fireflies (gold) *hirazōgan*, *eupatorium* growing at the foot of the wall; vertical; *yasurime* at back. Signed : Kiriusai.

2034.—K., *shibuichi*, engraved in *katakiri* and *kebori* with Fukurokuju, Ebisu and Daikoku looking at a scroll inscribed *Fuku ju*. Signed : Soyo with *Kakihan*. xix.

2035.—K., dark *shibuichi*, engraved and inlaid in gold with the subject *Asazuma funé*, the mistress of the Shogun under a willow tree; at the back, poem inlaid in gold, after Hanabusa Itcho's design. Signed : Soyo with *Kakihan*.

2036.—K., dark *shibuichi*, engraved in *katakiri* with a tiger and bamboo in a storm; *shiguré* at back. Signed : Soyo with *Kakihan*.

2037.—K., *shibuichi*, engraved in *katakiri*, with a Chinese sage holding a horse by a rope. Signed : Soyo with *Kakihan*.

2038.—K., *shakudō*, chased and inlaid on *nanako* ground with three *karashishi*, two gilt, one with gilt spots only; back half gilt. Signed : Soyo with *Kakihan*. xix.

2039.—K., *shakudō*, *nanako*, ground chased with a willow with gilt leaves and inlaid with two horses gilt; vertical; back half gilt diagonally. Signed : Soyo with *Kakihan*. xix.

2040.—F.K., *shibuichi*, engraved with the Sennin Chokwaro and Chinnan. Signed : Kiriusai Yokoya Soyo (III.) with *Kakihan*.

2041.—*Menuki*, pair, *nigurome*, inlaid, each Hotei and bag. One signed : Soyo.

J. C. HAWKSHAW COLLECTION.

2042.—*F.K.*, copper, *ishimé*, Hotei in low relief; *F.*, staff and fan. Signed: Somin (small signature). xix.

2043.—*F.K.*, *shakudō*, with concentric *nanako*, each piece inlaid in relief with a gilt *shishi*. Signed: Somin with *Kakihan* (forgery).

2044.—*K.*, *shibuichi*, *ishimé* surface inlaid in high relief with a snake issuing from some rocks (copper, *shakudō*) near which grow small bamboo (*shakudō* and gold). The back *shakudō*, engraved in *katakiri* with a wild boar running down a slope. Signed in *sosho*: Masatoki. xix.

2045.—*K.*, *shakudō*, engraved in *katakiri* with Rihaku beneath a pine tree contemplating a waterfall. Signed: Mitsumasa with *Kakihan*.

2046.—*Leather*, covered on both sides with brass plates, held together by an iron rim; single *kozuka* hole plugged with *shakudō*; engraved in *katakiri* with a tiger and bamboo in a storm, some of the rain lines, stream lines and the tiger stripes inlaid in *shakudō*. Not signed, but inscribed: Ushiu (or Dewa now Ugo province) with a *Kakihan*. xvii.

2047.—*F.K.*, copper, engraved in *katakiri* and *kebori* with a standing Jurojin holding a brush and a rolled *makimono*, the hood *shakudō*, *obi* gold, shoe *shibuichi hirazōgan*, back *shakudō*. Dated Tempō 1. Signed: Seiseisai Masatoki. 1830.

2048.—*Shakudō*, lenticular, with gilt edge, polished surface engraved in *katakiri* with a dragon in a vortex of clouds, above angry waves, the eyes inlaid flat in gold, the flames in copper, the feelers, fangs and claws in silver. Signed: Naoharu. Influence of Yokoya, end of xviii.

2049.—*Sentoku*, rounded square, polished surface, engraved in *kebori* and *katakiri* with Yoshitsune on horseback, led by a bareheaded retainer, under a pine tree, another retainer holding the white Gengi banner. The edge bordered in chevrons in gold *nunomé*, a band zigzag across the face on either side, treated in the same pattern. xviii.

2050.—*Sentoku*, circular, with raised rim, polished surface, decorated with a tiger in *intaglio rilievo*, and on the reverse bamboo in *katakiri*. Yokoya school, xviii.

KIKUCHI SCHOOL.

2051.—*Shibuichi*, polished surface, decorated in *intaglio rilievo* with a group of three hunters on horseback, shooting wild geese and a boar. The hats, bows, spears, quivers and horse-trappings inlaid in *shakudō*, silver, gold, touched with *kebori*. Signed: Kikuchi Tsunemitsu (the first) with *Kakihan*. end of the xviii.

2052.—*K.*, *shibuichi*, inlaid in *hirazōgan* of darker *shibuichi* with a deer, the hoof, eyes and spine line in *shakudō*, the horns and tail silver. Signed: Kikuchi Tsunekatsu with *Kakihan*.

2053.—*K.*, *shibuichi*, engraved with a hoe to which are attached a few ears of rice, the grain inlaid gold *hirazōgan*, upon which is perched a rooster (gold feathers on neck, wings and tail), a small chick standing on the blade of the hoe; vertical; *yasurime* at back. Signed: Kikuchi Tsunekatsu with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

2054.—*K.*, *shibuichi*, engraved in *katakiri* with Hotei carrying a child on his back. Signed : Kikuchi Tsunemitsu with *Kakihan*.

2055.—*Shibuichi*, large *tsuba*, *ishimé* surface with gilt rim. Kwanyu resting, with a banana tree in back ground; banana tree at back. Signed : Shibuya Tsunefusa (copy). xix.

2056.—*K.*, *shibuichi*, chased in low relief with houses sheltered in trees on the top of a cliff overlooking a lake; in the distance two sails and a range of mountains inlaid silver *hirazōgan*. Signed : Shibuya Shin with *Kakihan*.

KATSURA SCHOOL.

2057.—*Copper*, mat surface, the rim raised and the edge grooved, incised with two *Kakihan* in broad sunk lines the bottom of which is treated in *ishimé*, and a seal inlaid in silver : Nagaharu in Tensho. Signed : Katsura Masamori.

2058.—*K.*, dark *shibuichi*, *ishimé* surface, chased in relief with a small oni weeping over a *kanabo* studded with gold. Signed : Nanzanshi Katsura Mitsuyoshi. xix.

2059.—*K.*, *shakudō* and copper, mi-parti on both sides vertically; inlaid with a carp in relief swimming in rippled water; lotus leaf and water weed inlaid. Signed : Katsura Nagahisa (Nagatoshi) with *Kakihan*. xix.

2060.—*K.*, *copper*, *repoussé*, a Ni Ō in full relief, with gilt scarf, loin cloth, eyes and headgear. Signed : Katsura Nagahisa with *Kakihan*. xix.

FURUKAWA FAMILY.

2061.—*K.*, *shibuichi*, engraved in *katakiri* with the Seven Sages of the Bamboo Grove, playing musical instruments; bamboo at back (vertical). Signed : Furukawa Genchin.

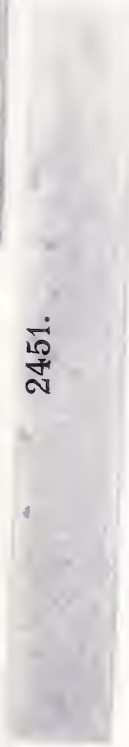
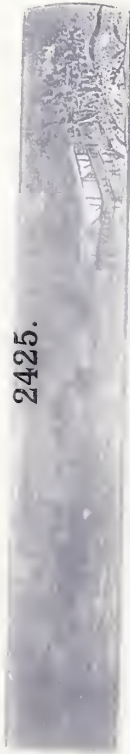
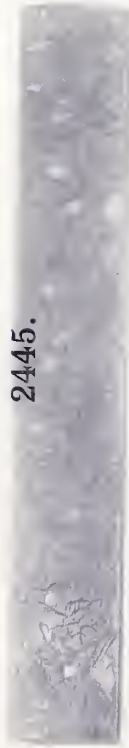
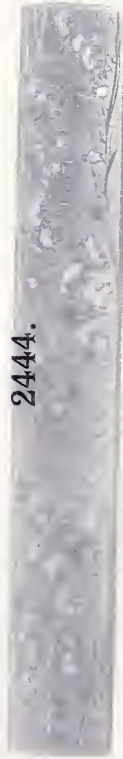
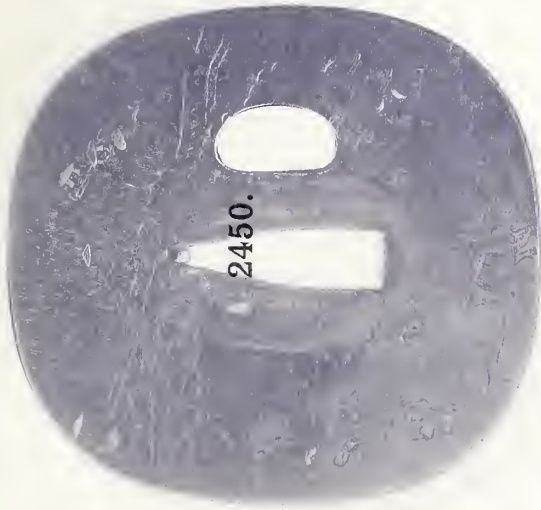
2062.—*K.*, *shibuichi*, engraved in *kebori* with a spade, standing in the ground, a bunch of chrysanthemum attached to the haft; an owl perched on the cross handle (eyes inlaid gold). Signed : Furukawa Genchin with *Kakihan*.

2063.—*Shibuichi*, circular, polished surface, engraved in *katakiri* on the back with a bamboo grove, and on the face with the Seven Sages. Signed : Furukawa Jochin. circa 1770.

2064.—*K.*, *shibuichi*, engraved in *katakiri* with Hotei holding his fan, his bag protrudes on the back, where a child follows him. Signed : Furukawa Jochin with *Kakihan*.

2065.—*K.*, *shibuichi*, engraved in *kebori* and *katakiri* with a *sarumawashi* squatting on the ground, holding a bamboo pole at the top of which stands a monkey throwing him a folded fan; on the ground *gohei* and hat, vertical; the back treated in fine slanting *yasurimé*. Signed : Furukawa Jochin with *Kakihan*.

2066.—*F.K.*, *shakudō*, *ishimé*, minute figures inlaid in relief; *K.*, *Joro* feeding a bird in a cage, old man watching; *F.*, woman washing in a tub, mortar, *suribachi*, rice bale, etc. Signed : Furukawa Masaaki with *Kakihan*.



2054.—K., shibuichi engraved in *katakiri* with Hotei carrying a child on his back. Signed: Katsura Tsunenobu with *Kakihan*.

2055.—K., shibuichi, *ishimé* surface with gilt rim. Kwanyu resting, with a child on his back. Signed: Shibuya Tsunefusa (copy).

2056.—K., shibuichi, chased in low relief with houses sheltered in trees on the top of a cliff overlooking a lake; in the distance two sails and a range of mountains inlaid silver *hirazōgan*. Signed: Shibuya Tsunefusa with *Kakihan*.

KATSURA SCHOOL.

2057.—Copper, mat surface, the rim raised and the edge grooved, incised with two *Kakihan* on the rim and the bottom of which is treated in *ishimé*, and a seal inlaid silver. Signed: Katsura Masamori.

2058.—K., dark shibuichi, *ishimé* surface, chased in relief with a small oni weeping over a landscape with gold. Signed: Nanzanshi Katsura Mitsuyoshi.

2059.—K., shakudō and copper, mi-parti on both sides vertically; inlaid with a carp in relief swimming in rippled water; lotus leaf and water weed inlaid. Signed: Katsura Nagahisa with *Kakihan*.

2060.—K., copper, repoussé, a Ni Ō in full relief, with gilt scarf, loin cloth, eyes and headgear. Signed: Katsura Nagahisa with *Kakihan*.

FURUKAWA FAMILY.

2061.—K., shibuichi, engraved in *katakiri* with the Seven Sages of the Bamboo Grove, playing various instruments; bamboo at back (vertical). Signed: Furukawa Genchin.

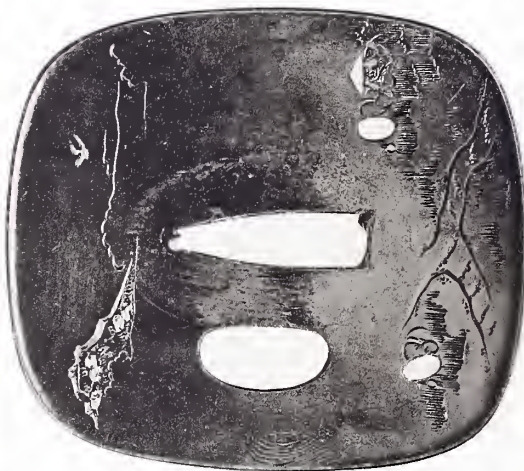
2062.—K., shibuichi, engraved in *kebori* with a spade, standing in the ground, a bunch of arrowheads attached to the haft; an owl perched on the cross handle (eyes inlaid gold). Signed: Furukawa Genchin with *Kakihan*.

2063.—Shibuichi, circular, polished surface, engraved in *katakiri* on the back with a bamboo pole, and on the face with the Seven Sages. Signed: Furukawa Jochin. circa 1770.

2064.—K., shibuichi, engraved in *katakiri* with Hotei holding his fan, his bag protrudes on the back, where a child follows him. Signed: Furukawa Jochin with *Kakihan*.

2065.—K., shibuichi, engraved in *kebori* and *katakiri* with a *sarumawashi* squatting on the ground holding a bamboo pole at the top of which stands a monkey throwing him a folded fan, on the ground a hat, vertical; the back treated in fine slanting *yasurimé*. Signed: Furukawa Jochin with *Kakihan*.

2066.—F.K., shakudō, minute figures inlaid in relief; K., Joro feeding a bird in a cage, old man watching; F, woman working in a tub, mortar, *suribachi*, rice bale, etc. Signed: Furukawa Masaaki with *Kakihan*.



MURAKAMI SCHOOL.

2067.—*Shakudō*, circular, polished surface, inlaid in *hirazōgan*, in gold and copper wire, with *lespedeza* and chrysanthemum growing on the edge of a stream (silver). Signed: Jochiku in *sosho* with *Kakihan*. xviii.

2068.—*F.K.*, *shakudō*, *ishimé*, inlaid with dragon flies, the wings gilt, or diapered with gold; some heads mother-of-pearl. Signed: Jochiku with *Kakihan*. xix.

2069.—*F.K.*, *nigurumé*, light chocolate colour, inlaid in *hirazōgan*, with gold, copper and silver, *K.*, with *kagura kammuri*, and cherry flowers; *F.*, with the same cap and maple leaves. Signed: Jochiku with *Kakihan*.

2070.—*Fuchi*, *mokumé* of copper, silver and *shakudō*, engraved in *katakiri* with a bamboo bending in the storm. Signed: Jochiku with *Kakihan*.

2071 A.—*K.*, silver, inlaid in *shakudo hirazogan* with a bamboo about which climbs a small rodent; the design imitating Chinese ink painting, bamboo leaves above in *Katakiri*. Signed: Jochiku with *Kakihan*.

Nakanori (with *Kakihan*) of Bushu.

Jochiku school, circa 1760.

2073.—*Sentoku*, polished, with raised oval rim, inlaid with clematis in *shakudō* and silver, the rim inlaid with *karakusa shakudō*. Signed: Fujiwara Kunimichi. ? late xviii.

2074.—*Shibuichi*, inlaid in *togidashi* with three dragons (one on the back) in gold, copper and silver. Signed: Shoyei with *Kakihan* (*Johaku*). Jochiku school, late xviii.

2075.—*K.*, *sentoku*, large *kozuka*, inlaid in very high relief with a spiny lobster, *Isé Ebi*, and ferns (new year decoration); the back engraved with a *komatsu* in *katakiri*. Signed: Jochu with gold *Kakihan*.

2076.—*K.*, copper, tipped with gold at both ends, inlaid with two men towing a boat, in the open forepart of which are rice bales. *Kakihan* of Jochu!

2077.—*Shibuichi*, inlaid in *hirazōgan* with fireflies on reeds and grass blades, in various metals. Signed: Jochu with *Kakihan*.

2078.—*Shakudō*, *mokko* shape, polished surface, engraved in *kebori* and *katakiri* with a tiger biting a bamboo trunk; stripes and bamboo leaves in gold *hirazōgan*, fangs and claws in silver; at the back, silver waterfall. Signed: Josen (in *sosho*) with *Kakihan*. late xviii.

2079.—*F.K.*, dark *shibuichi*, inlaid in *togidashi* with Fuji (silver) in clouds (*pointillé* gold, and *shakudō* lines, the forest *shakudō*). The *kashira* inlaid with net poles under a red sun, clouds *pointillé* gold. Signed: Josei with *Kakihan*.

2080.—*Sentoku*, almost circular, lenticular, polished surface inlaid with rice plants in *shakudō*, the ripe ears in gold, a reaper's knife and basket (copper). Seal.

J. C. HAWKSHAW COLLECTION.

2081.—*K.*, dark *shibuichi*, inlaid with the moon (silver) hidden in the clouds (*hirazōgan*) and in relief with the besom and scroll of Kanzan and Jittoku, the butt end shaped as a double cloud vortex in *shakudō*; small silver plate at back. Signed: Jochiku with *Kakihan*.

2082.—*Shakudō*, *ishimé*; *K.*, chased in very low relief and inlaid with Shoki riding on an oni, *F.*, inlaid *hirazōgan* with two oni. Signed: Jowa.

OMORI SCHOOL.

The earliest Omori was Shirobei, but this school was founded by a pupil of Yasuchika and of Nara Ichirobei (Miidera) named Shigemitsu whose nephew, Terumasa, became a pupil of Sōmin and distinguished himself by his extremely elaborate work. The fifth master, Teruhidé, himself nephew of Terumasa, eclipsed his uncle. He inlaid dots of gold in *shakudō* to form the so-called Nashiji inlay, upon which he worked in high relief peonies *à la* Sōmin, sometimes with Karashishis also in high relief. But he is better known to western collectors through the so-called Omori waves, boldly undercut so that their crests stand in high relief. He died in the 10th year of Kwansei, in April, 1798, aged 69, leaving a number of sons and pupils, and a name the gigantic fame of which ensured endless forgeries.

2083.—*Iron*, circular, heavy *tsuba*, the surface treated in *ishimé*, and apparently lacquered to a chocolate colour, jumping *karashishi* and peonies in a rocky landscape; one animal gilt with spots *kebori*, one with spots inlaid gold, a third one silver spots inlaid. The flowers gilt and finished in *kebori*, the whole in very high relief. Signed: Omori Teruhide; dated Temmei 2, in October, *Tiger* year with *Kakihan*.1782.

2084.—*Shibuichi*, waves in high relief, undercut work, with gold and silver dots of spray. Signed: Omori Teruhidé with *Kakihan*.

2085.—*Copper*, lozengular with rounded angles, *chidori* (inlaid in relief) over waves, strongly chased but not undercut. Signed: Omori Teruhidé with *Kakihan* (copy).

2086.—*Iron*, a sea of angry waves chased in deep troughs with overhanging slightly undercut crests, dotted with gold. Signed: Teruhidé with *Kakihan*. (Chased so thin as to be perforated in one place).xix.

2087.—*Shakudō*, with small *nanako*, chased in high relief with a gilt dragon amongst the clouds, and two tigers underneath striped in gold; some clouds inlaid in copper. Signed: Omori Teruhidé with *Kakihan*.xix.

2088.—*Shakudō*, two dragons modelled in full round, one ascending the other descending, amongst waves. Signed: Omori Teruhidé.? xix.

2089.—*Shibuichi*, a dragon in the waves, under a driving rain; the rain treated in thin strips of metal, with the spaces fretted out, the whole with surface modelling. Signed: Omori Teruhidé (forgery).

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2090.—*Shakudō*, *mokko* shape, the rim chased with two gilt dragons amongst clouds, on small *nanako* ground, the web cut à jour with three *paulownia* designs, the leaves covered with larger *nanako*, the flowers gilt, the intervening spaces filled with scroll work in the round. Signed: Omori Teruhidé

2091.—*K.*, *shakudō*, chased in *intaglio rilievo*, with Goshisho holding the *kanaye* in the left hand, and writing a poem. Details of dress and *kanaye* in gold *hirazōgan*, paper inlaid silver. Signed: Teruhidé with *Kakihan*.

2092.—*K.*, *copper*, chased in large waves slightly undercut, dotted with silver spray. Signed: Teruhidé with *Kakihan*. xix.

2093.—*K.*, dark *shibuichi*, chased with undercut waves. Signed: Omori Teruhidé.

2094.—*F.K.*, *shakudō*, *nanako* ground, chased and inlaid in very high relief with an eagle above waves (*K.*) and a large golden sun between dashing waves near by rocks. Signed: Omori Teruhidé.

2095.—*F.K.*, *shakudō*, concentric *nanako*, inlaid in high relief with an eagle on a rock beaten by waves; on the *fuchi*, waves and rock, setting sun gold; pair with above. Signed: Omori Teruhidé.

2096.—*F.K.*, *shakudō*, the Ujigawa episode. Signed: Omori Teruhidé.

2097.—*F.K.*, *shakudō*, *nanako*, one warrior on horseback on each piece, minute work in Goto style. Signed: Omori Teruhidé with *Kakihan*.

2098.—*F.K.*, *shakudō*, *nanako*, larger and bolder than above, same subject, fuller treatment. Signed: Omori Teruhidé, better writing and different *Kakihan*!

2099.—*F.K.*, *nigūromé*, inlaid with cranes in flight above the sea (not a pair). Signed: Omori Teruhidé! xix.

2100.—*F.K.*, *shakudō*, *nanako*; *K.*, inlaid in *hirazōgan* with a crane in gold, on a ground of gold *tagidashi* clouds in dots and flakes of divers sizes stratified; *F.*, setting sun in golden clouds reserved on *nanako*. Signed: Omori Teruhidé with *Kakihan*.

2101.—*Shakudō*, *nanako*, inlaid in relief with a *begonia*, copper, gilt leaves, on one leaf of which is a snail. Signed: Omori Teruhidé with *Kakihan*.

2102.—*F.K.*, *shibuichi*, *ishimé*, inlaid in low relief with *karashishi* gilt and peonies. Signed: Omori Teruhidé with *Kakihan* (*Shiiremono*).

2103.—*F.K.*, *iron*, chased and inlaid with a gilt dragon in the waves. Signed: Omori Teruhidé with *Kakihan*.

2104.—*F.K.*, *shakudō*, *nanako*, chased and inlaid with a bird on a tree stump, and in high relief with a silver peony. Signed: Omori Teruhidé with *Kakihan*.

2105.—*F.K.*, *fuchi*, *shibuichi*, *omori* waves, rock, seaweed and tiny shells inlaid in copper, gold and *shakudō*. Signed: Omori Teruhidé.

2106.—*F.K.*, *copper*, chased in *omori* waves dotted with gold, now made into a small *kogo*, silver lined. Signed: Omori Teruhidé.

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2107.—*F.K.*, *shakudō*, *nanako*, inlaid with bamboo tossed by the wind, leaves gilt on *fuchi* only. Signed: Omori Teruhidé with *Kakihan*.

2108.—*F.K.*, *iron*, chased in high relief with two *karashishi* fighting, gold spots and eyes; *F.*, with one *shishi* only, rock and small bamboo. Signed: Omori Teruhidé with *Kakihan*.

2109.—*F.K.*, *shibuichi*, large, chased with bold undercut waves, dotted with gold. Signed: Omori Teruhidé with *Kakihan*.

2110.—*Fuchi* only, *shakudō*, *nanako*, with a hollow rock in high relief, containing three monkeys; bamboo, large and small, all over the rock. Signed: Omori Teruhidé! xix.

2111.—*F.K.*, *shibuichi*, bold undercut waves, with a few gold dots. Signed: Omori Teruhidé with *Kakihan*.

2112.—*F.K.*, *shibuichi*, *omori* waves dashing about a big rock (*shakudō*, inlaid with gold spots). Signed: Omori Teruhidé with *Kakihan*.

2113.—*Niguromé*, *kurikata* and *urakawara* in *omori* style. xix.

2114.—*Niguromé*, *kurikata*, *omori* waves. xix.

2115.—*Shibuichi*, deeply chased undercut waves amongst which are inlaid in high relief four fishes, *tai*, maquerel, etc. The waves are worked all over including the rim. Signed: Riurinsai Omori Hidetomo. late xviii. or copy.

2116.—*Iron*, irregular outline, a plaited rope loosely coiled, the ends enclosed in golden ferrules each attached by two strings to a ring from which leads a short string; also gilt *kogai* hole plugged in *shibuichi*. Signed: Omori Hidetomo with *Kakihan*. xix.

2117.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with Yasumasa and Hi no Hayata killing the Nuye. Signed: Omori Hidetomo with *Kakihan*.

2118.—*F.K.*, *shibuichi*, *ishimé*, chased in relief with a kirin in the clouds; *F.*, with pine tree and fungus. Signed: Tokawo (peach bloom) Teruaki with *Kakihan*.

2119.—*F.K.*, *shakudō*, *K.*, concentric *nanako* inlaid with *shibuichi* eagle swooping towards a monkey chattering in a hollow rock on the *fuchi*. Signed: Terufusa Omori.

2120.—*F.K.*, *iron*, *K.*, chased in low relief with three "half feathers" of hawk trimmed for archery; *F.*, inlaid with two large arrowheads, *shakudō*. Signed: Orando Teruhiko. beginning xix.

2121.—*F.K.*, *iron*, each chased in high relief with several *shishis*. Signed: Teruhisa (Hidenaga). xix.

2122.—*F.K.*, *sentoku*, inlaid; *K.*, Uzume coming out of a house, through a rope curtain, with a box of peas; *F.*, oni crouching away with the *iwashi* charm in hand. Signed: Teruhisa (Eijiu). xix.

2123.—*F.*, *shibuichi*, chased in *omori* waves, and inlaid with a dragon in relief, *shakudō*. Signed: Ooka Terukatsu with *Kakihan*, dated Bunkiu 2 in summer. 1862

2124.—*Niguromé*, or very dark *shibuichi*, small *tsuba*, the surface polished, engraved and inlaid with an archer, in Chinese dress, seated under a pine tree watching two geese in the clouds (inlaid gold). Signed: Terukiyo (Yeisei). late xviii. or early xix.

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2125.—*K.*, iron, chased all over with chrysanthemum. Signed: Terumoto (*Yeigen*) Pupil of Kikugawa, *Kakihan* inlaid in copper. xix.

2126.—*K.*, *shibuichi*, inlaid in high relief with a fox (copper) running toward a temple at the foot of a slope, the *torii* of which just appears between cypresses; on the head of the fox is a *tama* headgear (gold) and the tip of its tail is modelled to imitate a silver *tama*—allusion to Inari. Signed: Terumasa.

2127.—*F.K.*, *shakudō*, polished rim around *kashira*, *nanako* top inlaid in high relief with a *shishi*, *shakudō*, gold spots; *F.*, inlaid in relief with a peony, large high relief silver bloom, and another gilt. Signed: Terumasa with *Kakihan*.

2128.—*F.K.*, *niguiromé*, *ishimé*, inlaid in relief with a cherry tree in bloom; on the *kashira*, two sparrows on a branch. Signed: Terumasa with *Kakihan*.

2129.—*F.K.*, *shakudō*, *nanako*, inlaid in relief; *K.*, with a peacock; *F.*, with a peony. Signed: Terumasa with *Kakihan*.

2130.—*Sentoku*, with raised rim, a flight of bats (inlaid *shakudō*, in relief) over a calm sea, between narrow clouds. Signed: Terumitsu with *Kakihan* (? Sugiura). xix.

2131.—*K.*, iron, inlaid in relief with a gold cobweb, upon which a spider attacks a butterfly (*shakudō*, silver). Signed: Omori Terumitsu with *Kakihan*. xix.

2132.—*K.*, *shibuichi*, dark, chased and inlaid with a black Colombo diver pulling a huge coral branch out of the waves; at back the Riugu and dream, a theory of personages carrying flags and canopy, designed in dots. Signed: Terumitsu.

2133.—*F.K.*, *shakudō*, inlaid with a wild geese in flight (*K.*) and one amongst reeds on the edge of a stream. Signed: Omori Terumitsu with *Kakihan*.

2134.—*F.K.*, *niguiromé*, *ishimé*, inlaid with lobsters in high relief, copper. Signed: Omori Terumitsu with *Kakihan*.

2135.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a lobster, gilt. Signed: Tomochika.

2136.—*F.K.*, *K.*, dark *shibuichi*, chased and inlaid in relief with a chrysanthemum, one flower with red centre (enamel) the other with green centre, malachite, tendrils in *shakudō* and gold. Signed: Tomomasa. xix.

2137.—*F.K.*, iron, chased and inlaid in relief; *K.*, with Kosekiko holding a *makimono*; *F.*, with Chorio starting to recover the sage's shoe floating on a narrow stream. Signed: Riuriuken Tomonori with *Kakihan* (doubtful).

2138.—*F.K.*, *shibuichi*, chased in *omori* waves, inlaid with black eagles, one on a rock (*K.*), one flying and one on a rock (*F.*), some gold inlay. Signed: Ooka Hidekatsu with *Kakihan*.

2139*.—*Iron*, circular, with slightly raised rounded rim, chased in low relief with Raiden's wheel of drums in the clouds, the *tomoyé* pattern inlaid in silver, and the nails gilt; Raijin himself inlaid in high relief in silver with gilt scarf; holds in each hand a drumstick. Signed: Tenkodo Hidekuni. late xix.

* This piece should be in the alphabetical list, *infra*. Hidekuni being an independent of Yedo, pupil of the Ozuki family, not a pupil of the Omori, the mss. catalogue slip was numbered 2139 through an error not discovered before setting up the type.—H.L.J.

J. C. HAWKSHAW COLLECTION.

2140.—*Iron*, lenticular with slightly raised rim. A large sea cray fish on either side, amongst weeds, also shells, such as *Haliois*, *trito* (helmet shell) *pecten* and *Hamaguri*, in various metals, gilt. Signed: Hisanori with *Kakihan* (perhaps Hashizume of Mito (amateur), Omori School) but doubtful, although very fine work. Hisanori of Mito was a Samurai who worked for his own amusement. The Japanese books say that he had a style of his own, chiefly with designs of small figures on *shakudō* ground, so difficult to follow that no one undertook to do so. circa 1750.

2141.—*Shakudō*, menuki chased in relief and inlaid; Kwanyu carrying away with one hand a diminutive Chinese official, his attendant holding the halberd. Details of dress *karakusa* inlaid gold. Signed: Hisanori of Mito.

2142.—*K.*, *shakudō*, *ishimé* surface, chased and inlaid with two mandarin ducks (partly gilt) reeds and asters (gold) on the bank of a stream (silver); gilt back. Signed: Hisanori with *Kakihan*. xix.

2143.—*F.K.*, *copper*, heavy, with dragon in very high relief, tail on *kashira*, head on *fuchi*. Signed: Gen Riudo Katsushigé. end xviii.

2144.—*K.*, *shibuichi*, *ishimé*, inlaid in high relief with a silver vase in which grows a small flower in gold, and a gold fan. Signed: Kenkosai Kazutomo. xix.

2145.—*F.K.*, *shakudō*; *K.*, chased with a boat sail, mast and ropes, on a background of small waves; *F.*, inlaid with *chidori*, pine trees and a cloud in gold *togidashi*. Signed: Nohara Icchi (*Kazutomo*). end xviii. or early xix.

2146.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief; *K.*, with a deer, copper; *F.*, with monkeys and bamboo. Signed: Seishosai Masatoki (Yamazaki). xix.

2147.—*F.K.*, *shibuichi*, inlaid in relief with a warrior (Yoshitsune) on horseback, on each piece, *shakudō*, details gold. Signed by an inexperienced hand: Ichiriuken Tomohidé!

2148.—*K.*, *sentoku*, rough *ishimé* surface, inlaid with a woodman drinking in the moonlight (face, hand, feet, gourd copper, dress *shibuichi* with gilt pattern, bold high relief); vertical. Signed: Kinriusai Mitsufusa (? Hayata). late xviii.

2149.—*Copper*, rounded square with raised rim, large *tsuba*, carp (*shibuichi*) modelled in full leaping a waterfall, the waves in which the fish is partly hidden very strongly treated, but unfortunately damaged and clumsily put together again. At the back, strongly drawn wave. Signed: Yeiju of Mito (Joshu) with seal, dated 5th month of 2nd Kioho. 1717.

2150.—*Iron*, three squirrels in a vine, chased in the round in high relief, with undercut twisted twigs, grapes, part of the leaves and a squirrel covered with gold *nunomé*. Style of Omori Kiyochika. xix.

2151.—*F.K.*, *sentoku*, chased in low relief and inlaid with a landscape in low relief, very minute figures, rocks, trees, houses, boats in Choshu style. Signed: Seishosai Masatoki with *Kakihan* (Omori—Yokoya school). early xix.

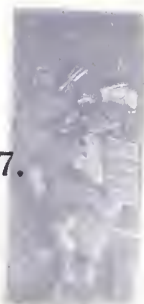
2152.—*F.K.*, dark *shibuichi*; *K.*, inlaid in very high relief with a powerfully modelled eagle ready to swoop down upon monkeys in a hollow (*F*). Signed: Masayoshi (? Ichiriuken). xix.



2156.



2117.



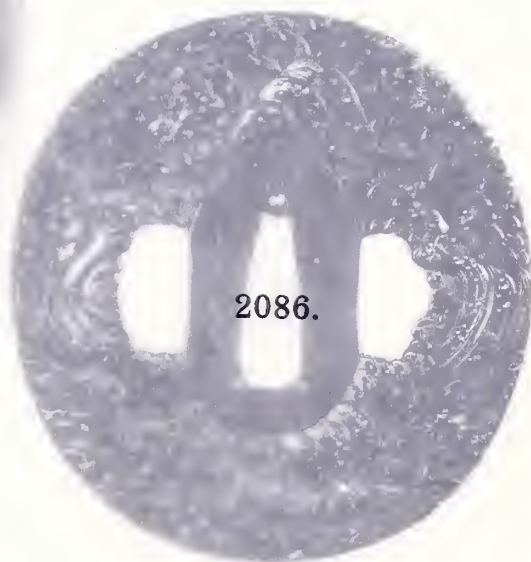
2083.



2130.



2159.



2086.



2185.



2163.



2127.



2191.

J. C. HAWKSLAW COLLECTION.

2140.—*F.K.*, *shakudō*, *ishimé* surface, chased and inlaid with a large sea cray fish on either side, amongst rocks, also shells and a *Hamaguri*, in various metals, gilt. Signed: *Hamaguri* (amateur), Omori School) but doubtful, although very fine work. *Hamaguri* of Mito was a Samurai who worked for his own amusement. The Japanese *shakudō* style was a style of his own, chiefly with designs of small figures on *shakudō* ground, so abundant to follow that no one undertook to do so. circa 1750.

2141.—*Shakudō*, *ishimé* chased in relief and inlaid; Kwanyu carrying away with one hand a diminutive Chinese official, his attendant holding the halberd. Details of dress *karakusa* inlaid gold. Signed: *Hamaguri* of Mito.

2142.—*K.*, *shakudō*, *ishimé* surface, chased and inlaid with two mandarin ducks (partly gilt) reeds and water lilies on the bank of a stream (silver); gilt back. Signed: *Hamaguri* with *Kakihan*. xix.

2143.—*F.K.*, copper, heavy, with dragon in high relief, tail on *shirai*, head on *fuchi*. Signed: *Hamaguri* Riudo Katsushigé. end xviii.

2144.—*K.*, *shibuichi*, *ishimé*, inlaid in high relief with a silver vase in which grows a small flower in gold and a gold fan. Signed: Kenkosai Kazutomo. xix.

2145.—*F.K.*, *shakudō*; *K.*, chased with a boat sail, mast and ropes, on a background of small waves. Inlaid with *chidori*, pine trees and a cloud in gold *togidashi*. Signed: Nohara Iechi (*Kamakura*). end xviii. or early xix.

2146.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief; *K.*, with a deer, copper; *F.*, with monkeys and bamboo. Signed: Seishosai Masatoki (Yamazaki). xix.

2147.—*F.K.*, *shibuichi*, inlaid in relief with a warrior (Yoshitsune) on horseback, on each piece, *shakudō*, details gold. Signed by an inexperienced hand: Ichiriuken Tomohidé!

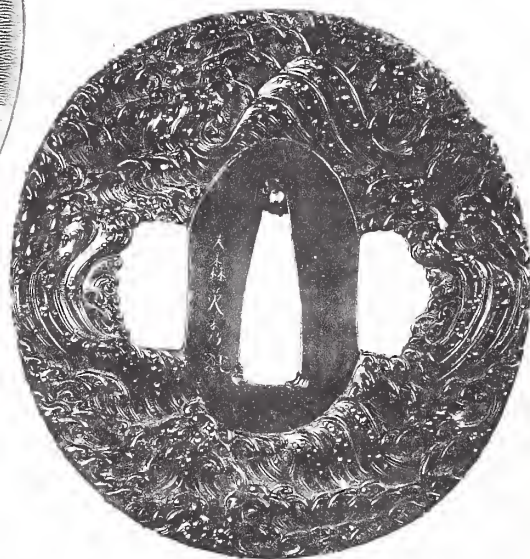
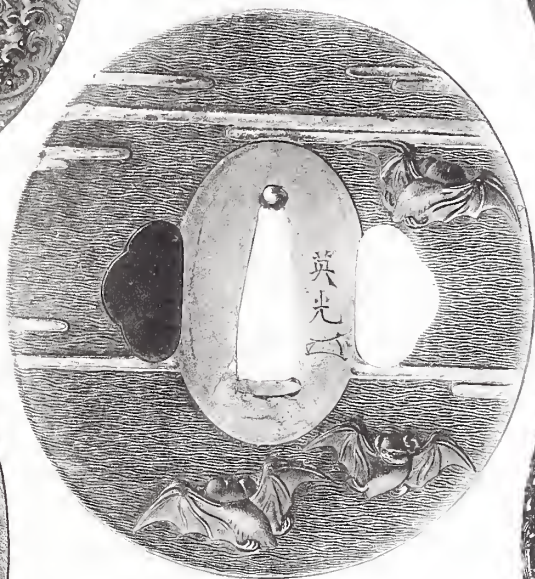
2148.—*K.*, *sentoku*, rough *ishimé* surface, inlaid with a woodman drinking in the moonlight (face, hand, feet, gourd copper, dress *shibuichi* with gilt pattern, bold high relief); vertical. Signed: Kōnosai Mitsufusa (? Hayata). late xviii.

2149.—Copper, rounded square with raised rim, large *tsuba*, carp (*shibuichi*) modelled in full chasing a waterfall, the waves in which the fish is partly hidden very strongly treated, but unfortunately damaged and clumsily put together again. At the back, strongly drawn wave. Signed: *Yōju* of Mito (Joshu) with seal, dated 5th month of 2nd Kioho. 1717.

2150.—Iron, three squirrels in a vine, chased in the round in high relief, with undercut twisted twigs, grapes, part of the leaves and a squirrel covered with gold *nunomé*. Style of Omori Kiyomasa. xix.

2151.—*F.K.*, *sentoku*, chased in low relief and inlaid with a landscape in high relief, very minute figures, rocks, trees, houses, boats in Choshu style. Signed: Seishosai Masatoki with *Kakihan* (Omori—Yokoya school). early xix.

2152.—*F.K.*, dark *shibuichi*; *K.*, inlaid in very high relief with a powerfully modelled eagle ready to swoop down upon monkeys in a hollow (*F*). Signed: Masayoshi (? Ichiriuken). xix.



J. C. HAWKSHAW COLLECTION.

2153.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with white peonies in bloom (single on *K.*, double on *F.*). Signed : Shinro.

2154.—*Copper*, small oval *tsuba* worked all over with undercut waves. xix.

2155.—*Iron*, *mokko* shape, chased all over with waves, with undercut crests.

2156.—*Sentoku*, with iron rim; a dragon modelled in high relief amongst waves, gilt dots of spray all over.

2157.—*K.*, *silver*, the butt treated as two conventional wave crests meeting and leaving a hole; chased with breaking waves in relief, finished *kebori*. xix.

2158.—*F.K.*, *shibuichi*, chased with undercut waves; *K.*, inlaid with a rabbit on the waves, gilt. Omori school xix.

IWAMOTO SCHOOL.

Although the first master of the Iwamoto school, CHIUBEI, was a pupil of the Yokoya masters, the Iwamoto school is differentiated from the latter by the work of Riokwan, and Konkwan, who during the second half of the Eighteenth Century assimilated much of the Nara style and developed certain peculiarities of design and treatment, specially a partiality for designs of fishes and marine subjects. Yet some of Iwamoto Konkwan's best work consists of figures, although the Japanese sources say that he was much inferior to the Nara school in his treatment of figures.

Many, in fact most, pieces signed Iwamoto Konkwan are the work of copyists; both the names of Konkwan and Omori Teruhidé have been recklessly used, even within twenty years of the present day by Kyoto and Tokyo craftsmen, whose work would be more valuable though not more beautiful if they had inscribed their own names.

2159.—*Shibuichi*, rounded square, *ishimé* surface, a cock on a drum nesting on a vine; note very small rectangular hole for top of *kogai*. Signed : Iwamoto Konkwan with *Kakihan*.

2160.—*Shibuichi*, polished, with raised rim, a hunter with bow and arrows, watching in amazement two wild geese far away in the sky. Signed : Shunkodo Konkwan.

2161-2162.—*Shibuichi*, a pair of *tsuba*, regular octagonal shape, the larger one inlaid with six fishes, in high relief in various metals, amongst which a ray, an octopus, sun fish, sea bream, etc., disporting themselves in angry waves. The smaller one of similar composition with different fishes. Both signed : Shunshodo Iwamoto Konkwan (1743-1801), but probably middle xix.

2163.—*Shibuichi*, rounded *aori* shape, raised rim, a cock in high relief (tail *shakudō*, body copper, wings copper and *shakudō* pointillé with gold inlay, neck feathers, eye, bill and talons, root of tail gold), seeing its reflection in a Shinto mirror (allusion to the cock of Amaterasu); on the back, two narcissi by the side of a stream. Very fine piece of exquisite technique. Signed : Iwamoto Konkwan, *Kakihan* inlaid gold, but probably fairly modern Tokyo work. middle xix.

J. C. HAWKSHAW COLLECTION.

2164.—*Silver* with *iron* centre, circular guard, the central piece chased to represent a chrysanthemum flower, with leaves inlaid in *shibuichi*, surrounded by a bi-concave border of silver treated in coarse *ishimé*, forming a raised and polished edge. Over the *ishimé* is inlaid a spider's web, gilt, on one side, the spider walking over the flower, and diametrically opposite is a butterfly inlaid in silver; on the reverse butterfly, praying mantis (*shibuichi*) and *coccinella* (iron). Signed: Konkwan with *Kakihan*. xix.

2165.—*Shibuichi*, *mokko* shape, two street performers, one with *eboshi*, muffled face and plum branch, the other with *shishi* mask and drum inlaid in relief, *shakudō*, gold, etc. Signed: Shunkodo Konkwan with *Kakihan* (copy). xix.

2166.—*Shibuichi*, Narihira on horseback, journeying along the shore of Lake Biwa. Signed: Hakuhotei Iwamoto Konkwan. xix.

2167.—*F.K.*, *niguromé*, each piece inlaid with a langouste gilt, amongst weeds also gilt. Signed: Iwamoto Konkwan.

2168.—*K.*, *sentoku*, engraved and chased in *intaglio rilievo* with a pine tree, strutted on poles, near a wall; and engraved at the back with roofs of houses and a distant view of a pagoda and house amongst trees. Signed on the butt: Iwamoto Konkwan.

2169.—*K.*, *shibuichi*, inlaid in high relief with a spiny lobster (copper) and New Year's *shimenawa* (gilt) with fern leaves and hawk's feather. Signed: Iwamoto Konkwan with *Kakihan*.

2170.—*K.*, *copper*, chased in ripples, inlaid in high relief in *shibuichi* with a carp, water weeds gold, and also *shakudō hirazōgan*; at the back lotus leaves silver and *shakudō hirazōgar*, buds gold. Signed on the butt: Konkwan.

2171.—*K.*, *shakudō*, *nanako* ground, chased and inlaid with a ferry boat, containing a *saru mawashi* and three other street performers. Two geese in flight in advance of the boat. Signed: Konkwan with *Kakihan* (? forged). xix.

2172.—*K.*, *copper*, inlaid with three crests "*Igeta* of Mizoguchi" in *niguromé* in relief on *nanako* ground. Signed: Iwamoto Konkwan with *Kakihan* (forgery). xix.

2173.—*F.K.*, *shibuichi*, the sage Koreijin with tiger chased in low relief; *fuchi* with dragon inlaid *shakudō*. Signed: Iwamoto Konkwan.

2174.—*F.K.*, *niguromé*, chased in low relief and inlaid a Chinese with a horse, and a tiger (*F.*). Signed: Konkwan.

2175.—*F.K.*, *niguromé*, inlaid, the *yamabushi* at Ataga no Seki. Signed: Shunkodo Konkwan.

2176.—*F.K.*, a pair, *shakudō nanako*. Rabbit and *lespedeza*; *F.*, eagle in *lespedeza* bush. Eagle swooping down; *F.*, sparrows in flight, gilt *lespedeza*. Signed: Iwamoto Konkwan with *Kakihan* (*shiiremono*).

2177.—*F.K.*, *shakudō*, *nanako*, sparrows in relief, perched side by side on a bamboo, bending under their weight. Signed: Asai Konkwan with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

2178.—*F.K.*, *shakudō*, inlaid in high relief with Jurojin on a crane; *F.*, inlaid with a crane, gilt, also the fan and staff. Signed: Asai Konkwan with *Kakihan*.

2179.—*K.*, dark *shibuichi*, inlaid in high relief in copper with Daruma's head, the cloak engraved. Signed: Iwamoto Riokwan.

2180.—*K.*, *shakudō*, *nanako* ground in frame, inlaid in high relief with a cuttlefish gilt, and two other fishes. Signed: Iwamoto Riokwan with *Kakihan*.

2181.—*F.K.*, *shakudō*, *nanako*, inlaid with fishes and bamboo in various metals. Signed: Iwamoto Riokwan.

2182.—*F.K.*, *shibuichi*; *K.*, inlaid in relief with two of the poets; *F.*, with an arbor under a tree, and asters. Signed: Iwamoto Riokwan.

2183.—*Kogai*, dark *shibuichi*, chased in relief with Kwanyu on horseback, the right hand raised, the left holding the halberd. Signed: Riokwan with *Kakihan*.

2184.—*K.*, *shibuichi*, *nanako* within a frame, inlaid in relief with a fan (silver with gilt sticks) and a mask box *shakudō* inlaid, with gold and copper tassels. Signed: Iwamoto Ikkwan.

2185.—*Shibuichi*, polished surface, engraved in *katakiri* with a bamboo, and inlaid in relief with Moso carrying a bamboo shoot. Signed: Iwamoto Konju.

2186.—*Shakudō*, *nanako* ground, fishes in high relief, in gold of various colours, *shakudō* and copper. Signed: Iwamoto Kwanpo. xix.

2187.—*F.K.*, *shibuichi*, *ishimé*; *K.*, *Ototoguisu* and the moon; *F.*, a house sheltered by trees upon which sings one *uguisu*. Signed: Iwamoto Kwanri with *Kakihan*.

2188.—*Shakudō*, *nanako*, fishes and leaves. Signed: Suzuki Hirotsugu with *Kakihan*. end xviii

2189.—*F.K.*, *shakudō*, *nanako*, each inlaid with a parrot fish (the eye inlaid in mother-of-pearl), bamboo and smaller fish. Signed: Iwamoto Hirotsugu with *Kakihan*.

2190.—*K.*, *sentokudo*, *ishimé*, in a frame, inlaid with a dagger and an imitation of closed fan, usually made of iron, as a weapon. Signed: Muto Masatoshi by order of Yokoyama Kokio and dated Tempo 2. 1831.

2191.—*Shakudō* and copper, one side of the copper gilt, large openings for *kozuka* and *kogai* in Higo style, the whole surface covered with waves in *kebori* amongst which are inlaid in relief five octopus, in *shakudō*, copper and copper gilt. xviii.

EGAWA SCHOOL.

2192.—*Iron*, seven folding fans, mat *ishimé* surface, with five sticks each, and gold *kanamé*, within a narrow rim. Signed: Egawa Muneyoshi with *Kakihan*, dated Ansei 6th year. 1859

2193.—*Shakudō*, *ishimé* surface formed with a cross shaped chisel in imitation of crepe paper. On the face two butterflies and a large poppy, the butterflies silver with *shakudō* dots and gold

J. C. HAWKSHAW COLLECTION.

antennæ, the poppy flower gold, stems silver, leaves cut in the solid in low relief, some touched with copper; at the back butterfly, yellow chrysanthemum, white chrysanthemum and golden grass dotted with dew (silver). Signed: Egawa Muneyoshi of Sakuragawa (Yedo), dated Kayei 5=1852.

2193A.—*Shakudō*, *ishimé* surface produced by repeated minute crosses and double crosses On one side orchids (*ran*) in gold and *shakudō*, and small plants with two sparrows flying; on reverse a dragon fly, a tuft of iris growing by a stream; pair with above. Signed: Egawa Muneyoshi of Yedo (Sakuragawa), dated Kayei 5th. 1852.

2194.—*Shakudō*, polished surface, small *tanto tsuba*, *mokko* shape, inlaid in high relief with a cherry tree (trunk *shibuichi*, flowers silver) and the setting sun in the distance. Signed: Egawa Toshimasa. early xix.

2195.—*Iron*, a pair, general lozengular outline, a monster's head at each end of the *seppa dai*, with wing-like projections chased in relief, clouds on the field and on the edge; the small *tsuba* has two *riōhitsu*. Signed: Yegawa Toshimasa with *Kakihan*. xix.

2196.—*F.K.*, *shibuichi*, inlaid with a *dokudami* plant, on which runs a praying mantis (*K.*) and a grasshopper (*F.*), leaves, flowers and insects partly gilt. Signed: Egawa Toshimasa with *Kakihan*.

2197.—*F.K.*, *shibuichi* chased and inlaid in relief; *K.*, Narihira in the Tamagawa; *F.*, women beating clothes. Signed: Egawa Toshimasa with *Kakihan*.

2198.—*K.*, *shakudō*, *ishimé* surface, chased in relief with a tiger and a hollow rock, by the side of a river (inlaid silver) small bamboo on the ground. Signed: Egawa Toshimitsu.

2199.—*Iron*, horse thickly modelled in the round, bridle strings gilt, eyes gold, gold inlay on nose strap. Signed: Egawa Toshihidé with *Kakihan*.

2200.—*K.*, *shibuichi*, chased in low relief with a waterfall amongst rocks; a tree trunk slanting in front, and inlaid with a small goat (silver) on a rock at the foot of the fall; slight gold inlay of leaves and bamboo grass. Signed: Egawa Toshihidé with *Kakihan*.

2201.—*Shibuichi*, a mountain landscape, two pilgrims and a coolie going to a temple over a winding road, amongst pine clad rocks overlooking a waterfall. Signed: Toshisada, seal Yegawa. beginning xix.

2202.—*Sentoku*, inlaid in relief with flowers, surface engraved with flowing lines. Signed: Egawa Toshisada with *Kakihan*.

2203.—*Shibuichi*, punctuate *ishimé* surface, small *tsuba*, Rinnasei, holding his fan and a peach, watches his boy attendant offering some food to his crane; at the back, a plum tree in flower. Signed: Carved by Toshiyasu (Ishii). early xix.

2204.—*F.K.*, *iron*, chased in relief and inlaid with *lespedeza* and wild carnations. Signed: Egawa Munechika. xix.

J. C. HAWKSHAW COLLECTION.

2205.—*Iron*, flat surface without *riōhitsu*, Shoki on horseback, in high relief, the horse chased in the solid, *shibuichi* dress, gold details and trappings. By the roadside a rock with small bamboo growing; on the back an oni hiding behind a hollow rock. Signed: Jurosai Masamitsu (Sakade) early xix.

2206.—*Iron*, chased in high relief in the round with a horned Futen letting the wind out of his bag, which forms the outline at top, the wind and clouds completing the oval; eyes, fangs, armlets and girdle gilt. xix.

2207.—*F.K.*, *niguroomé*, inlaid in relief with the Sages of the Bamboo Grove. Signed: Seikotei Toshimasa with *Kakihan*.

VARIOUS YEDO WORKERS, TANAKA SCHOOL.

This school was founded by Tanaka Kiyotoshi also called Toriusai, who to some extent followed the Ishiguro school (q.v. infra.). He remained independent, however, and he is credited with having used the Y shaped chisel usually reserved for *ishimé* work to prepare his background for gold *nunomé*. Tsuba No. 1352 placed in the Jakushi school shows clearly that technique and may be from his atelier; his chief pupil, Toshikage, made very fine work in iron inlaid with gold and silver.

2208.—*Iron*, rounded square, with slightly raised rim. A tigress crossing a lake during a rain storm, under a pine tree, with a cub on her back, the other cubs are on a rock on the other side. On the back a mountain landscape appears in the clouds. The waves are tipped with foam in silver inlay, the pine tree is *shibuichi* and silver, the tigress *shibuichi* with gold stripes. Signed: Hoshinsai Toshikage, *Kakihan* on back. xix.

2209.—*Iron*, large *tsuba* with diminutive *Kogai* hole, and large parabolic plugs in the centre hole; rounded square in outline, with irregularly brought-in rim slightly raised, A fisherman with rain coat in a boat, lifting his square net in which appears a big turtle. The rain pouring in sheets. The net inlaid gold wire, the bamboo poles of the net brass, the man's face silver. At the back a *terrapin* rising in the rainy sky above lake Biwa. Fuji in the background, amongst angry clouds. Signed. Toshikage with *Kakihan*. xix.

2210.—*F.K.*, two pairs, *shakudo*, *nanako*, inlaid in relief, minute workmanship. (A) *K.*, books in case, *makimono*, peacock feathers in a vase; *F.*, several brushes, paper box, seal, painting. (B) *K.*, *Go* box and *ishi*; *F.*, box for cosmetics, *Koto* bridges, nail tips, and bag. Signed: Jukei Toshikage Dojin, begun in January, and Zesshin Dojin Toshikage respectively.

2211.—*Iron*, rounded oblong, slightly serrated edge, raised rim and border, chased and inlaid in relief with a border of bamboo, gilt, and a flowering plum branch (silver and *shibuichi*); on the other side chrysanthemum and snowdrop within a border of gold mist. Signed: Hojusai Masakage, with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2212.—*Iron*, rounded oblong, chased within a raised edge and flat border, with a bamboo border, and chrysanthemum flowers, on the other side, plum flower half hidden and orchid (*ran*). Slight *nunomé* of gold and silver. *Kakihan*.

2213.—*Iron*, large *tsuba* without *riohitsu*, a tiger, curled up, the head upright, facing the driving rain in a storm, at the back bamboos; the whole in relief chased in the solid, partly inlaid with gold (stripes, clouds, bamboo leaves). Sealed: Masanaga (Masatoshi), dated Keio 2, *tora no toshi*. 1866.

2214.—*Iron*, rounded oblong, cup shaped, the inner side chased in radial lines, like *amida yasurimé* rubbed down, and inlaid with squares of gold in *nunomé*. The upper face covered with a flight of twenty-one *chidori* in high relief (chiefly gilt), the edge decorated with long waves in *nunomé* over a vermiculated surface. Signed: Issai Mototane.

2215.—*Iron*, rounded *aori* shape, with raised edge, and gilt border of brass on one side, enclosing a design of nets (gold *nunomé*) drying under pines; above are three *chidori* (inlaid) in flight, and a moon, coarsely silvered; at the back *jakago* and stream. xix.

2216.—*Iron*, oblong with rounded corners and side, slightly bi-concave, chased in low relief with Fuji and clouds (gold *pointillé*) towards which a dragon (*shakudō* high relief) ascends in a cloud. Signed: Toyosai Toshiaki, dated “*end of summer, the year of the horse*,” probably 1858.

2217.—*Iron*, rounded oblong with raised edge, smooth surface, chased on the face with Fuji Yama in low relief (rubbed with light gold, the snowy summit inlaid in silver) standing above clouds of powdered gold (*nunomé*); below are two cranes in flight (*shibuichi*, *shakudō*, gold); at the back patches of golden mist, and five sails coming to the front (sails gold, *shibuichi*, silver) hulls *shakudō*. xix.

2218.—*Iron*, small rounded *aori* shape, with raised rim, gilt border inside; on one side a frog, on the other a vine leaf (brass) blown in the rain (inlaid silver). Signed: Takatsugu.

2219.—*Iron*, oblong irregularly rounded, with raised rim, a huge moon reserved, surrounded by a brass crescent, and partly covered with clouds, chased in low relief, perforated with the silhouettes of a rabbit, and mortar, the rabbit's eye marked in gold on a reserve. Signed: Riiso Hozen. xix.

2220.—*Iron*, rounded oblong with raised edge, perforated with the silhouette of an *oni*, inlaid with a fan held by the *oni*, and the moon at back, details gilt; same style as above but coarser. xix.

2221.—*Iron*, *mokko* shape, raised rim and border, serrated edge, the face chased with plums flowers and maple leaves inlaid in gold *nunomé*, over irregular patches suggestive of snow, the *riōhitsu* fan-like with outer edge ragged. Yedo xix.

2222.—*Iron*, rounded *aori* shape, with roped silver rim, inlaid in high relief with a tiger under a bamboo, by the edge of a pool. Yedo xix.



2214.



615.



616.



2749.



2733.



2467..



2209.



2803.



2208..

2212.—*Iron*, rounded oblong, chased within a raised edge and flat border, with a bamboo border and chrysanthemum flowers, on the other side, plum flower half hidden and orchid (*ran*). Slight traces of gold and silver. *Kakihan*.

2213.—*Iron*, large *isuba* without *riohitsu*, a tiger, curled up, the head upright, facing the oblong rim, at the back bamboos; the whole in relief chased in the solid, partly inlaid with gold (stripes, clouds, bamboo leaves). Sealed: Masanaga (Masatoshi), dated Keio 2, 1866.

2214.—*Iron*, rounded oblong, cup shaped, the inner side chased in radial lines, like *amida* rubbed down, and inlaid with squares of gold in *nunomé*. The upper face covered with a field of twenty-one *chidori* in high relief (chiefly gilt), the edge decorated with long waves in relief over a vermiculated surface. Signed: Issai Mototane.

2215.—*Iron*, rounded *aori* shape, with raised edge, and gilt border of brass on one side, enclosing a design of nets (gold *nunomé*) drying under pines; above are three *chidori* (inlaid) in flight, and a moon, coarsely silvered; at the back *jakago* and stream.

2216.—*Iron*, oblong with rounded corners and side, slightly bi-concave, chased in low relief with Fuji and clouds (gold *pointillé*) towards which a dragon (*shakudō* high relief) ascends in a cloud. Signed: Toyosai Toshiaki, dated "end of summer, the year of the horse," probably 1858.

2217.—*Iron*, rounded oblong with raised edge, smooth surface, chased on the face with Fuji Yama in low relief (rubbed with light gold, the snowy summit inlaid in silver) standing above clouds of powdered gold (*nunomé*); below are two cranes in flight (*shibuichi*, *shakudō*, gold); at the back patches of golden mist, and five sails coming to the front (sails gold, *shibuichi*, silver) hulls *shakudō*.

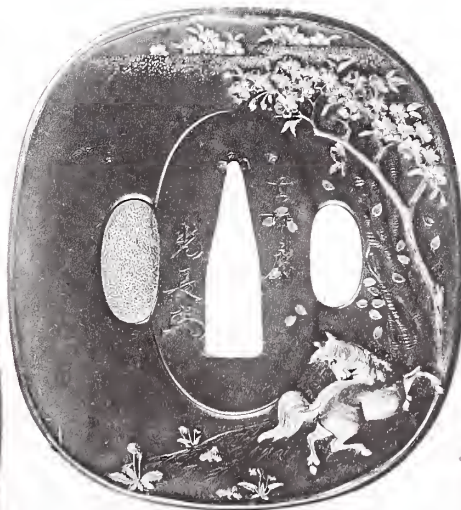
2218.—*Iron*, small rounded *aori* shape, with raised rim, gilt border inside; on one side a frog, on the other a vine leaf (brass) blown in the rain (inlaid silver). Signed: Takatsugu.

2219.—*Iron*, oblong irregularly rounded, with raised rim, a huge moon reserved, surrounded by a brass crescent, and partly covered with clouds, chased in low relief, perforated with the silhouettes of a rabbit, and mortar, the rabbit's eye marked in gold on a reserve. Signed: Riiso Hozen. xix.

2220.—*Iron*, rounded oblong with raised edge, perforated with the silhouette of an *oni*, inlaid with a fan held by the *oni*, and the moon at back, details gilt; same style as above but coarser.

2221.—*Iron*, *mokko* shape, raised rim and border, serrated edge, the face chased with paulownia and maple leaves inlaid in gold *nunomé*, over irregular patches suggestive of the *riohitsu* lac-like with outer edge ragged.

2222.—*Iron*, rounded *aori* shape, with roped silver rim, inlaid in high relief with a tiger under bamboo, by the edge of a pool.



J. C. HAWKSHAW COLLECTION.

2223.—*Iron*, rounded square, inlaid in high relief with a tiger (gilt with black stripes) under a pine tree twisted in a storm; golden clouds shown in pointillé; a small bamboo at the side. The tree chased in *intaglio rilievo*, each leaf a long chisel stroke finishing in a burr. Signed: Seirusai Hidenaga with *Kakihan*. xix.

2224.—*Iron*, with raised rim, smooth surface chased with a horse in relief under a willow tree (branches gold) in the moonlight; at the back poem of four syllables, and engraved wave-like line. Signed: Riu Scimin (Kio=Sei). xix.

2225.—*Iron*, small rounded *iori* shape, with raised rim, chased in relief with a pine tree, the inflorescences of which are inlaid in gold; on the back, a bamboo. A circle is excentrically perforated leaving a large *kozuka* hole and a useless *kogai* hole, the edge inlaid with silver at the back to represent the moon and with gold on the face to represent the sun. Signed: Seimin. xix.

2226.—*Iron*, *mokko* shape, almost rectangular, with slightly raised rim from which issue clouds on both sides; on the face, dragon, ascending towards a gilt *tama*, minutely chased scales on an elongated body, gilt fangs, flames and pupil; at the back, dashing waves with oval gilt beads of spray. Inscribed: made by Issai Kitsugioku, from a nail according to the idea of Tanaka Yeitei. xix.

2227.—*Iron*, with slightly raised rim. The Gojo bridge scene between Benkei and Ushiwaka, only the halberd of the bully is shown across the bridge floor, but Ushiwaka, sword drawn, is up in the air during his jump, just after he has thrown his fan at Benkei; profuse gold and *shakudō* inlay, the lake in silver; on the back landscape in Chinese style. Signed: Yeiso Nagayoshi (Jurio). circa 1870.

MITO SCHOOLS.

Four families of craftsmen lived in the town of Mito (Hitachi province) during the Eighteenth and Nineteenth Centuries.

The SEKIJOKE family although derived from the Yokoya family through Taizan Motonori, soon adopted the methods and style of the Nara family. The second master MOTOZANÉ (1739-1829) extensively copied the work of Toshinaga, and the Japanese books of the time say that in the early part of the Nineteenth Century unsigned pieces from his chisel were already confused with original Nara work.

The KOAMI family is derived from the Goto; the best known master being TSUJU (dd. 1768) a pupil of Toshinaga. This school had a number of followers, amongst whom, members of the Tamagawa (through which it affected the Uchikoshi), Nukagawa, Suzuki, Tanaka, Noda families, finally the HITOTSUYANAGI family.

The latter founded by HIRANO TOMOYOSHI, whose three followers took the same name, almost entirely confined itself to high relief work, chiefly dragons, Karashishi and Howo birds;

J. C. HAWKSHAW COLLECTION.

a son of the first Tomoyoshi, adopted by the EGAWA family founded the Egawa school, reverting to the Yokoya style; which was not however followed by his son.

KOAMI.

2228.—*Iron*, rounded square, thick, with slight rim, Bishamon, in a thundercloud at top, oni running away with the small shrine at lower corner; at back thundercloud above rocks. All chased out of the solid and details of dresses gilt, thunderbolt gilt, rocks gold *nunomé*. Signed in gold: Michinaga (Tsuju) of Mito. Mito xviii.

2229.—*Iron*, rounded square, large with *kozuka* hole only, and slight rim, chased in high relief with a *Bakemono*, demon spider, within its web, above a spherical *andon*; on the reverse spider in a web, in low relief. Signed: Michinaga (Tsuju) of Mito. Mito xviii.

2230.—*Fuchi*, *iron*, chased in high relief with a *shishi* and a peony, standing higher than the rim. Signed: Tsuju of Mito.

2231.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with a lobster (copper) on each piece. Signed: Tsuju of Mito with *Kakihan*.

SEKIJOKEN.

2232.—*Iron*, square with rounded corners, the ground chased away to imitate rocks over which appears a huge centipede (mandibles silver, legs *shakudō*) leaving a strong high rim rounded, with inside edge in relief; a post and the railings of the Seta bridge complete the picture (story of Tawara Toda). Signed: Sekijoken Motozané with *Kakihan*. end xviii.

2233.—*Shibuichi*, polished, rounded square, a man with bag on his shoulder, seen from behind, looking up towards two geese and the moon; the head, silver, foreshortened in a comical manner. Signed: Sekijoken Motozané. early xix.

2234.—*K.*, *shibuichi*, chased in *intaglio rilievo*, with Kwanyu standing, halberd in hand, the details of the dress engraved and inlaid gold. Signed: Sekijoken Motozané. xix.

2235.—*K.*, *shibuichi*, chased in low relief *intaglio rilievo*, with Hotei holding his bag with hands and teeth, and a boy crawling out of it (the child's hands, face and *obi* inlaid silver and gold). Signed: Sekijoken Motozané with *Kakihan*.

2236.—*K.*, *shibuichi*, engraved in *katakiri* with Shoki on a bridge beneath which is hidden a small oni. Signed: Sekijoken Taizan Motozané. xix.

2237.—*F.K.*, *copper*, *ishimé*, inlaid in relief; *K.*, with a Chinese chariot; *F.*, with a heavy branch of *umé* in bloom (*shibuichi*). Signed: Sekijoken Taizan Motozané with *Kakihan*.

2238.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a *yamabushi* (on *fuchi*) receiving the cap given by the Elder (on *kashira*) in the quest of the Shutendoji. Signed: Sekijoken Taizan Motozané with *Kakihan*.

2239.—*F.K.*, *shibuichi*, chased in *intaglio rilievo*; *K.*, with Komei and Gentoku; *F.*, Kwanyu. Signed: Sekijoken Motozané with *Kakihan*?

J. C. HAWKSHAW COLLECTION.

2240.—*F.K.*, *shakudō*, inlaid and chased in very high relief with Omori Hikoshichi and the witch; *F.*, with *manzai* dancers. Signed: Sekijoken Motozané.

2241.—*F.K.*, *shibuichi*, chased in relief; Chorio on the dragon. Signed: Taizan Motozané with *Kakihan* (forgery).

2242.—*K.*, *sentoku*, chased as a fence of bamboo canes closely plaited together like wicker work; plain *shakudō* back. Signed: Tankasai, seal Gensho (Motoaki II.). xix.

2243.—*Iron*, small *tsuba*, chased in high relief with Daikoku seated on two bales of rice (face *shibuichi*, hammer *shakudō* and silver, details of dress gilt), holding in hand the end of Hotei's bag, which forms the web of the guard, its folds and stitches indicated in *katakiri* and *kebori*; flaming *tama* and *choji* inlaid. Signed: Sekijoken Motoharu. xix.

2244.—*Shakudō*, *nanako*, chased in relief and minutely inlaid with a Hōwō bird on each piece, the feathers gilt, the neck and back feathers inlaid in gold wire of two colours and chased over. Signed: Yeijuken Motoharu.

2245.—*Niguromé*, inlaid in relief with *manzai* dancers. Signed: Sekijoken Motoharu. xix.

2246.—*Shakudō*, *nanako*, inlaid in high relief with barn fowls partly silvered and gilt. Signed: Shokatei Motohiro. xix.

2247.—*Shakudo*, *nanako*, each piece inlaid in relief with a boy at play with hobby horse, tortoise, peonies, flag. Signed: Sekijoken Muto Motohiro. early xix.

2248.—*Shibuichi*, small *tsuba*, polished surface, the Chinese sage Toyemmei, attended by a boy, admiring some asters growing near a rock, on the roadside. Signed: Chikuzanken Motosada with *Kakihan*. end of the xviii.

2249.—*Iron*, square with rounded corners, the demon queller, Shoki, pursuing two oni, after the well-known design of Hanabusa Itcho (compare Tetsugendo and Hamano), Shoki and the two oni in the round; the edge inlaid with key pattern in silver. Signed: Seishinken with seal (Sekijoken Mototomo). early xix.

2250.—*Iron*, rounded square with slightly raised edge, the Rakan Handaka Sonja, in the clouds, modelled in relief in silver, eyes and robe gold, begging bowl *shakudō*; in the right hand bottom corner, on the shore of an angry sea, issuing from a rocky cave of which the *kogai ana* forms the opening, a tiger (the body figured on the back), modelled in high relief in the solid, stripes and eyes, &c., in gold inlay. Signed: Senshinken Motoyoshi with *Kakihan*. mid. xix.

2251.—*F.K.*, *shakudō*, the *kashira* modelled with silvered face of Kiyohime; *fuchi* inlaid with flat gong (brass) and T. stick projecting; dated on gong Tempo 5th, midsummer. Signed: Nanjo Motonaga. 1834.

2252.—*Shibuichi*, polished surface, two mandarin ducks in relief on the bank of a stream; reverse, wind-swept reed by the water edge. Signed: Kikoshi Motonaga. mid. xix.

2253.—*Shakudō*, *nanako*, inlaid and chased in relief with Shoki standing on the waves; on *fuchi* Chinese official asleep. Signed: Seishinken Mototoshi.

J. C. HAWKSHAW COLLECTION.

2254.—*Shibuichi*, *nanako*, the Chinese sage Toyemmei straining wine through a cloth into a jar with the help of a boy, uncommon treatment of this story, at the back, the willow and Chinese aster. Signed: Tachibana Motoshige with *Kakihan*. early xix.

2255.—*F.K.*, *niguromé*, inlaid in relief with praying mantis, grasshoppers and reeds. Signed: Mototsugu with *Kakihan*.

2256.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with bamboo, *shakudō*, and a tiger, gilt with black spots. Signed: Taizan Motoyuki.

2257.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with tiger and bamboo. Signed: Taizan Motoyuki.

2258.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with one *shishimai* dancer and a boy holding a peony. Signed: Seizosai Motoyuki.

2259.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with small figures of Komachi on *fuchi* and Kuronoshi on *kashira*. Signed: Seishinken Motoyuki.

2260.—*F.K.*, *shibuichi*, *K.*, in the shape of a Jurojin; *fuchi* with Asahina tearing the armour of Soga Goro. Signed: Motoyuki.

2261.—*F.K.*, a pair, *shakudō*, *nanako*, inlaid in very high relief; *K.*, with a drum (end gold, sides inlaid *hirazōgan* with clouds, copper and *shakudō*, in gold outlines, on a stand overrun with weeds, upon which is perched a cock, gilt; *fuchi*, a pine tree, with cock and chicken beneath. Signed: Taizan Motokazu (Onose).

2262.—*F.K.*, *shakudō*, a bird in flight and bird cage on a stand; *K.*, a swallow on a Nanten bush; *F.*, high relief inlay. Signed: Onose Motokazu with *Kakihan*.

2263.—*F.*, two *fuchi*, *shibuichi*, chased in plaited surface, inlaid with the flowers of spring, copper gilt and *shakudō*. Signed: Sekijoken Taizan Motoyasu. Second Motozané.

2264.—*Iron*, *mokko* shape with much rounded sides, chased with a *karashishi* in relief holding a huge ball, chased in low relief concentric with the *seppa dai* and inlaid with nishiki pattern in gold *nunomé*; at the back the same ball and a spray of peonies. Signed: Gazan Yoshimasa with *Kakihan*. circa 1840.

2265.—*Copper*, square with rounded corners, chased in low relief with a vine, on *ishimé* ground, a few leaves inlaid *shakudō*, one overlaid with gold. Signed: Heitayu of Mito. xix.

2266.—*Iron*, circular, fine *mokumé* grain, flat surface inlaid with a monkey in high relief, on a willow tree, trying to catch the moon in a stream (*itozukashi* plugged with silver); the stream is indicated by three lines in *itozukashi* (·2 mm.) and the shadow of another monkey appears in silhouette (also perforated) trying to catch the silver crescent. Signed: Setsuai (Tokichika) of Mito. end xviii.

2267.—*Iron*, large circular, an amas of large chrysanthemum flowers, in relief. Signed: Hirata Tsunemasa of Mito.



2228.



2261.



2232.



2193.



2360.



2192.



195.



2285.



316.



2249.

J. C. HAWKSHAW COLLECTION.

2254.—*Silver*, *nanako*, the Chinese sage *shishimai* straining wine through a cloth into a jar with the help of a boy, uncommon treatment of this story, at the back, the willow and Camellia. Signed: Taizan Motoshige with *Kakihan*. early 18th c.

2255.—*F.K.*, *munomé*, inlaid in relief with praying mantis, grasshoppers and reeds. Signed: Mototsugu with *Kakihan*. 18th c.

2256.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with bamboo, *shakudō*, and a tiger, gilt with black spots. Signed: Taizan Motoyuki.

2257.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with tiger and bamboo. Signed: Taizan Motoyuki.

2258.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with one *shishimai* dancer and a boy holding a peony. Signed: Seizosai Motoyuki.

2259.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with small figures of Komachi on *fuchi* and Kotonoshi on *kashira*. Signed: Seishinken Motoyuki.

2260.—*F.K.*, *shibuichi*, *K.*, in the shape of a Jurjin; *fuchi* with Asahina tearing the armour of Soga Goro. Signed: Motoyuki.

2261.—*F.K.*, a pair, *shakudō*, *nanako*, inlaid in very high relief; *K.*, with a drum (end gold, sides inlaid *hirazōgan* with clouds, copper and *shakudō*, in gold outlines, on a stand overrun with reeds, upon which is perched a cock, gilt; *fuchi*, a pine tree, with cock and chicken beneath. Signed: Taizan Motokazu (Onose). 18th c.

2262.—*F.K.*, *shakudō*, a bird in flight and bird cage on a stand; *K.*, a swallow on a Nanten bush; *F.*, high relief inlay. Signed: Onose Motokazu with *Kakihan*.

2263.—*F.*, two *fuchi*, *shibuichi*, chased in plated surface, inlaid with the flowers of spring, copper gilt and *shakudō*. Signed: Sekijoken Taizan Motoyasu. Second Motozané.

2264.—*Iron*, *mokko* shape with much rounded sides, chased with a *karashishi* in relief holding a huge ball, chased in low relief concentric with the *seppa dai* and inlaid with nishiki pattern in gold *munomé*; at the back the same ball and a spray of peonies. Signed: Gazan Yoshimasa with *Kakihan*. circa 1840.

2265.—*Copper*, square with rounded corners, chased in low relief with a vine, on *ishimé* ground, a few leaves inlaid *shakudō*, one overlaid with gold. Signed: Heitayu of Mito. xix.

2266.—*Iron*, circular, fine *mokumé* grain, flat surface inlaid with a monkey in high relief, on a willow tree, trying to catch the moon in a stream (*itozukashi* plugged with silver); the stream indicated by three lines in *itozukashi* (2 mm) and the shadow of another monkey on the willow tree (also perforated) trying to catch the silver crescent. Signed: Setsuai (Tokinaka) of Mito. end xviii.

2267.—*Iron*, large circular, anamas large chrysanthemum flowers, in relief. Signed: Hirata Tsunemasa of Mito.



J. C. HAWKSHAW COLLECTION.

2268.—*F.K.*, *copper*, *ishimé*, inlaid in relief with crane in flight above a *kashiwa* tree, and young cranes beneath, birds silver, leaves gold, silver, *shakudō*, copper. Signed: Joyeiken Takakiyo. mid. xix.

2269.—*Iron*, heavy, a chequer pattern within a rolled-up cloth (unintelligible subject) traces of a scratched signature: Mito Nagakiyo.

2270.—*Iron*, *tachi* shape (*aoi*) with raised border, chased in very high relief with a dragon in a thundercloud (body partly gilt, thunderbolts gilt) and a tiger (stripes inlaid gold wire *nunomé*); at the back bamboo and old pine tree in flower, chased in the solid, the antheræ, calix, and growths on trunk, gold. xix.

2271.—*Iron*, oblong with rounded ends and slight rim chased in relief with a centipede; on the other side river and rocks. xix.

2272.—*Iron*, with silver rim, the background worked in waves in high relief and *katakiri*, a dragon (*shakudō*) modelled in high relief appears in parts through the metal; on the back *tama* (gold) and dots of gold and silver spray. late xviii. or xix.

2273.—*Iron*, two carp, one in the waves the other ascending a waterfall, rocks, pine tree and clouds in high relief and undercut work. xix.

2274.—*Iron*, square with rounded corners and sides, and raised rim, chased in low relief with an old pine on one side and on the other a singularly distorted tiger.

2275.—*Iron*, large and thick, chased in very high relief, a pair, *mokko* shape, almost equal in size, one decorated with two dragons one gilt and the other *shibuichi* amongst clouds and waves. The other tsuba chased with a pine, and waves, inlaid with a crane and two *minogame* (one copper, the other gilt). early xix.

2276.—*Kogai*, *copper*, chased in relief with a maple tree, the leaves *shakudō* and copper gilt, one pine needle gold. Signed: Nanjo Motonaga with *Kakihan*.

2277.—*Shibuichi*, *nanako* ground, birds and *nanten*. Signed: Takase Yeiju, seal Taka.

2278.—*Shakudo*, *nanako*, a falcon upon an old oak puts to flight a sparrow. Signed: Takase Yeiju, seal Taka. early xix.

2279.—*K.*, *shakudō*, chased in relief with *Riujin* holding the *tama*, accompanied by two attendants standing in the waves, and a state barge with two men in armour. Signed: Furiuken Takasé Yeiju with *Kakihan*.

2280.—*F.K.*, *shibuichi*, the repulse of the Mongol invasion. Signed: Takase Yeiju with *Kakihan*.

2281.—*F.K.*, *shibuichi*, chased in relief, Shoki riding on a tiger, *oni* by a river. Signed: Takase Yeiju.

2282.—*F.K.*, *shibuichi*, *ishimé*, inlaid in relief with a chestnut tree and sparrows. Signed: Takase Hisayuki (Eizui). xix.

2283.—*F.K.*, *shibuichi*, chased in omori waves and inlaid with *chidori*. Signed: Takase Hisayuki (Yeizui). beginning xix.

2284.—*F.K.*, *shibuichi*, the Ujigawa episode. Signed: Takase Yeiju with *Kakihan*.

2284A.—Pair with above, the broken bridge of Uji. Signed: Takase Yeiju.

HITOTSUYANAGI SCHOOL.*

2285.—*Iron*, circular, large *tsuba*, with edge gilt in *nunomé*, chased on one side in high relief with a dragon partly hidden in clouds; on the other with a *karashishi* holding a ball in front of its body. The dragon signed: Hitotsuyanagi Tomoyoshi with *Kakihan*. The *shishi* signed: Sekijoken Motozané.

2286.—*Iron*, *mokko* shape, with *udenuki ana*, a dragon descending on to the waves, its tail in the air, its body touching the water, part of the body at the back, hidden by an air vortex chased on the face. Signed: Hitotsuyanagi Tomoyoshi with *Kakihan*, and inscribed on the back: Korekazu.

xix.

2287.—*Iron*, with semi-circular edge and narrow raised rim internally, the Sennin Chinnan, on a rock with his staff raised, evoking a dragon out of a muddy pool (after Morikuni design). Signed: Hitotsuyanagi Tomoyoshi.

xix.

2288.—*Iron*, circular, polished surface engraved and slightly chased to indicate a stream, on the face a spiny lobster, inlaid in high relief in copper, amongst water weeds inlaid in relief in gold of two colours; at the back similar weeds projecting out of the water. Signed: Hitotsuyanagi Tomoyoshi with *Kakihan*.

2289.—*Shakudō*, *nanako* ground with gilt rim, a *shishi* amongst peonies in a rocky landscape. Signed: Hitotsuyanagi Tomoyoshi.

xix.

2290.—*Shibuichi*, polished, a golden dragon in high relief above a breaking wave. Signed: Hitotsuyanagi Tomoyoshi with *Kakihan*.

xix.

2291.—*Iron*, chased in high relief with a dragon passing from one side to the other; flames, eyes and teeth gilt. Signed: Hitotsuyanagi Tomohisa (Tomonaga) with *Kakihan*.

xix.

2292.—*Iron*, small *tsuba*, twenty-six small bales of rice in the round, minutely chased, forming the outline as well as the web, leaving two *riōhitsu* and two small perforations. Signed: Hitotsuyanagi Tomoharu.

early xix.

2293.—*Iron*, within a rim of parabolic section with raised inner edge, a curled dragon, powerfully carved in high relief. Style of Hitotsuyanagi.

xix.

2294.—*F.K.*, *shibuichi*, inlaid in relief; *K.*, with Kwanyu and Chohi; *F.*, with Komei. Signed: Hitotsuyanagi Tomoyoshi.

2295.—*F.K.*, *shibuichi*, inlaid and chased with a crane (*K.*) gilt and a *minogame* (*F.*) *shakudō*. Signed: Hitotsuyanagi Tomoyoshi.

2296.—*F.K.*, *niguromé*, dragon in clouds, gilt, and dragon, gilt, on the bridge of Seta. Signed: Hitotsuyanagi Naotomo.

* Sometimes read ICHIRIU.

J. C. HAWKSHAW COLLECTION.

2297.—*F.K.*, *shakudō*, *ishimé* surface, inlaid in relief with a gilt dragon passing through the surface. Signed: Hitotsuyanagi Tomoyoshi.

2298.—*K.*, *iron*, chased in high relief with a dragon, the eyes, tongue, flames, horns and *tama* gilt. Signed: Hitotsuyanagi Tomoyoshi at the age of 64.

HIRANO.

2299.—*F.K.*, *iron*, inlaid with ants, *shakudō* and copper gilt, the ground chased with small holes. Signed: Hirano Tomomichi with *Kakihan*.

2300.—*F.K.*, *shakudō*, chased in relief and inlaid, gilt dragon in waves. Signed: Hirano Tomomichi. Inscribed: by order of the Fujita family.

2301.—*F.K.*, *shibuichi*, inlaid in relief, with Chorio and Kosekiko. Signed: Hirano Tomonaga (Tomohisa). xix.

2302.—*Iron*, a pair, the story of Susano Ō killing the eight-headed dragon; on the large tsuba, Susano Ō under a pine tree awaits the dragon which appears with a single head, causing a storm which twists the pine branches; on the other, Inada Himé on a rock reading a scroll, under a *shimenawa*. Signed: Tokakusha Yei with *Kakihan* (Jiu). Hirano school (?) xix.

2303.—*F.K.*, *iron*, inlaid with wasps and ants, *shakudō* and copper, wings gilt. Hirano style.

TAMAGAWA SCHOOL.

2304.—*Iron*, circular, a dragon in a huge wave, chased in the round, eyes and feelers inlaid gold, also gold dots of spray, strong chasing with modelling within the perforations. Signed: Tamagawa Yoshihisa. circa 1780.

2305.—*Shakudō*, Tametomo at Kikaigashima watching the Minamoto boats. Signed: Tamagawa Yoshihisa.

2306.—*Fuchi*, *iron*, boldly incised, and inlaid in high relief with an octopus, *shibuichi*. Signed: Tamagawa Yoshihisa.

2307.—*F.K.*, *shakudō*, the Ujigawa style, minute chasing of waves and horses, pair (Nara-Hamano style). Signed: Yoshinori Tamagawa. xix.

2308.—*Shakudō*, circular, with raised rim, the surface polished and irregularly struck with needle points, a dragon modelled in relief passing from one side to the other. Signed: Tomohisa.

2309.—*Shakudō*, circular, polished surface, inlaid in high relief with cranes (silver) amongst reeds; on the back three stumps in the water. Signed: Seijiuken Tomohisa.

2310.—*Shakudō*, *ishimé* surface, Kikujido with chrysanthemum in his left hand, seated on the bank of a winding stream. In the background mountains appearing amongst clouds. Signed: Seishinshi Muneyoshi with *Kakihan*. xix.

2311.—*Shibuichi*, polished surface, Chōhi on the bridge putting the enemy to flight with a mighty shout. Signed: Shimizu Masakazu with *Kakihan*. circa 1800.

J. C. HAWKSHAW COLLECTION.

2312.—*Shibuichi*, small tsuba with polished surface, opened into three panels, in which are chased in full round a dragon, a tiger on a bamboo covered ground, a flowering plum tree respectively. Signed: Seiyoken Yoshihiro, pupil of Tamagawa Yoshihisa of Mito, Hitachi. circa 1860.

2313.—*Shakudō*, *ishime* surface with effect of leather graining, rabbits frolicking under a tree, in early spring, amongst scouring rushes, gold and silver inlay. Signed: Koroken Kurozawa Yoshiaki. circa 1800.

2314.—*K.*, *shibuichi*, inlaid with a stork and two *chidori* in flight above reeds and tree stumps. Signed: Teruhisa (Hidenaga) with *Kakihan*. xix.

2315.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with sagittaria in bloom (*shakudō* and gold) and with a butterfly on each piece. xix.

2316.—*F.K.*, *shakudō*, the *kashira* in the shape of *Daruma*; *fuchi* engraved with the minute ripples of a pond and inlaid with reeds, *shakudō* and gold. Signed: Sekiyoken Gikei, pupil of Tamagawa Yoshihisa.

2317.—*K.*, *shibuichi*, engraved with a pine branch descending, inlaid in high relief with Benten playing the *biwa* on the seashore, face, hands and scarf silver, dress and hair *shakudō*, copper *biwa*, gold detail, gold *torii* head-dress; vertical. Signed: Nukagawa Yasuoki with *Kakihan*.

2318.—*Shibuichi*, *nanako*, a spray of narcissus and a stem of *umé*, *shakudō*, gold and silver flowers. Signed: Gakukawa (Nukagawa) Yasukuni. early xix.

2319.—*F.K.*, a pair, *shibuichi*, *nanako* ground, inlaid in relief with small figures; two children catching fish in a tank, and peony basket on both *fuchi*; *K.*, a warrior on horseback; *K.*, two poets. Signed: Yasukuni.

2320.—*F.K.*, *shakudō*, *nanako*, each piece inlaid with carp and other fishes, silver and *shibuchi*; plaice and *ebi* on *kashira*. Signed: Nukagawa Yasukuni. xix.

2321.—*F.K.*, *niguiromé*, *K.*, inlaid in relief with Rinnasei and crane; *F.*, plum tree. Signed: Nukagawa Katsunobu. xix.

UCHIKOSHI SCHOOL.

This school consists of Konishi, later Uchikoshi, Kojiu (Hirotohi), a pupil of the Tamagawa school, and his followers. Their work reflects some of the Nara style and is further characterised by a great wealth of detail, especially in the inlay of patterns on the dresses of the personages depicted. It is usually extremely delicate, even in certain pieces which one finds frequently reproduced.

2322.—*Shibuichi*, on a table of rock, above a lake two sages playing at *Go* undismayed by the roar of a neighbouring waterfall, a wine ewer and cup at their side; on the back a *karako* carries on a coolie pole a big gourd and a lute wrapped in cloth. High relief modelling, relieved with gold and silver inlay. Signed: Ichijosai Kojiu. xix.

2323.—*Shibuichi*, polished, the Chinese sage Rihaku seated on a mat admiring a waterfall; at the back stream with plank bridge. Signed: Ichijosai Kojiu with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2324.—*Iron*, (*tsuitate*=screen shape), with lower edge turned down and trimmed parallel with face, corners cut, top curved, lower right corner cut off, unevenly beaten metal plate chased with a cherry tree upon which is inlaid in relief a monkey looking at the crescent of the moon above the waves. Poem at back: *Hito to hodo saki shi sakura ni ichiru momiji*—"Man is sometimes like the cherry in flower and at other times like the falling leaf of the maple." Signed: Ichijosai Kojiu (Hirotooshi).

2325.—*K.*, *copper*, inlaid with a crescent moon in silver, a cuckoo in green enamel, pine roughly chased at the butt, both being late additions; the back *shiguré* engraved with three *nasubi* in *katakiri*. Signed: Hirotooshi with *Kakihan*. xix.

2326.—*K.* *shibuichi*, chased and inlaid in relief with the "old man who makes the trees to flower," *Hanasaka Jiji*, seated on the trunk of a flowering cherry tree; engraved with wavy lines at back. Signed: Ichijosai Hirotooshi (Kojiu) with *Kakihan*.

2327.—*K.*, *sentoku*, chased in *intaglio relievato* with a pine tree on the trunk of which stands a crane inlaid in high relief. Signed: Hirotooshi. xix.

2328.—*K.*, *shibuichi*, chased in relief and inlaid with a Chinese seated on a river side, his hat on the ground, leaning upon rice bales and reading; engraved on the back in *katakiri* with a Chinese reclining in a house whilst boiling a kettle, a fence on one side and a big tree on the other complete the composition. Signed on the edge: Ichijosai Hirotooshi (Kojiu). xix.

2329.—*F.K.*, *shakudō*, inlaid in low relief, *K.*, with Yoyuki's daughter with bow and two arrows; *F.*, with Raiko asleep, dreaming. Signed: Ichijosai Kojiu with *Kakihan*.

2330.—*F.K.*, *shakudō*, inlaid in relief with Jurojin, half length, and with two Chinese boys playing trumpet and drum. Signed: Jounsai Kojiu (Hirotooshi) with *Kakihan*.

2331.—*F.K.*, *shibuichi*, chased and inlaid in relief (*K.*) with two Chinese sages on the brink of a precipice, watching another sage and his attendant crossing a bridge below (*F.*) Signed: Ichijosai Kojiu with *Kakihan*. xix.

2332.—*Sentoku*, gilt, small *tsuba*, polished surface, decorated in relief with a seller of tea whisks hurrying in the rain towards a house. Signed: Hiroyoshi. xix.

2333.—*Sentoku*, small *tsuba*, the Sennin Kanzan and Jittoku looking at the moon; at back pine tree and stream. Signed: Hiroyoshi with *Kakihan*. early xix.

2334.—*F.K.*, *iron*, chased in relief and inlaid, *kashira*, a Chinese sage with large hat partly covered with snow, his young attendant blowing in his hands to warm them; *fuchi*, two ducks on a stream, small bamboo covered with snow on the bank. Signed: Hiroyoshi.

2335.—*F.K.*, *shibuichi*, inlaid in relief with sparrows and sheaves of rice. Signed: Hiroyoshi.

2336.—*F.K.*, *K.*, *shibuichi*, inlaid in relief with a ferry boat in which are three passengers, one of them a *Saru mawashi*, whose monkey has just thrown overboard a saké cup (gilt), the back engraved with a man in boat on a lake, and *oshidori*, *kebori*. Signed on the edge: Hiroyoshi with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2337.—*Shibuichi* (the small guard forming a pair with 2338), Tamagawa, the women beating rice in a mortar on the bank of the river under a pine tree; on the back, a girl brings a bucket. Signed: Shugensai Hirosada with large *Kakihan*. xix.

2338.—*Shibuichi*, polished, pair with above, Narihira on horseback fording the Tamagawa, a *betto* leads his horse, three retainers follow in his train. Signed on one side: Shugensai in *sosho* style, and on the face: Hirosada with *Kakihan*. xix.

2339.—*Iron*, *Bumbuku Chagama*, the badger tea kettle, chased in the round, the upper part a tea pot with handles, knob and *ishimé* surface; below, a badger's body, the eyes inlaid gold, the ears flat against the pot, the tail between its legs; surface modelling finely chased. Signed: Kingiokudo Miochin, and Hirosada with *Kakihan*. xix.

2340.—*K.*, *shibuichi*, *ishimé*, inlaid in high relief with a horse radish, grater and cook's *hashi*; engraved at back with a poem. Signed on the edge: Hirosada with *Kakihan*.

2341.—*K.*, *copper*, *ishimé* ground, chased and inlaid in high relief with a lotus leaf and a lotus root; back *shibuichi*. Signed: Shugensai Hirosada.

2342.—*F.K.*, a pair, *shibuichi*, chased and inlaid; (A) *K.*, rocky landscape, waterfall, temple and trees in Chinese style; *F.*, women beating clothes (Tamagawa); (B) *K.*, Chidori above Jakago; *F.*, river meandering between lespedeza bushes. Signed: Shugensai Hirosada. (Uchikoshi) xix.

2343.—*F.K.*, *shibuichi*, chased in very low relief with two views of Omi; *K.*, the return of the boats; *F.*, the geese at Katada. Signed: Hirosada with *Kakihan*.

2344.—*K.*, *shakudō*, *nanako* ground in gold frame, inlaid with three silver cranes in flight between gold clouds. Inscribed: From the picture of Yosai Kanchiro when he was seventy years old; Hojusai Hirochika.

2345.—*Shibuichi*, polished with raised rim, on the face, the paragon of virtue, Shin, tilling the ground, assisted by an elephant, his dress *shakudō* inlaid with minute gold stars; on the back, an old pine tree by a cascade. Signed: Kondo Hirochika with *Kakihan*. xix.

2346.—*Shibuichi*, polished, Narihira, on horseback, in the river admiring Fuji. Signed: Shiunsai Hirochika with *Kakihan*.

2347.—*Iron*, a pair, thick *tsuba*, chased in high relief with the Quest of the Shutendoji; on the large guard, Yorimitsu's men are receiving directions from the elder and the woman, amongst a rocky scenery filled with waterfalls; on the smaller one they cross a torrent by means of an old pine trunk thrown across over a cascade. Signed: Shiunsai Hirochika. xix.

2348.—*K.*, *shibuichi*, inlaid and engraved, identical in every respect with above, but signed: Ichijiusai Hirochika.

2349.—*K.*, *shakudō*, *ishimé* surface in frame, inlaid in high relief with a pine (copper), around which is coiled a snake *shibuichi*, the pine needles engraved in *kebori*, a creeper and some bamboo gold. Signed: Hirochika (Hiro=Kwan, perhaps Hamano).



2338.



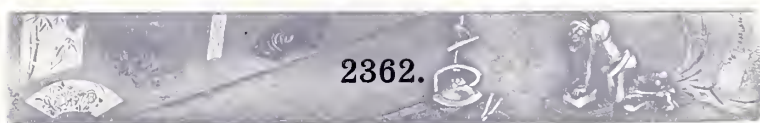
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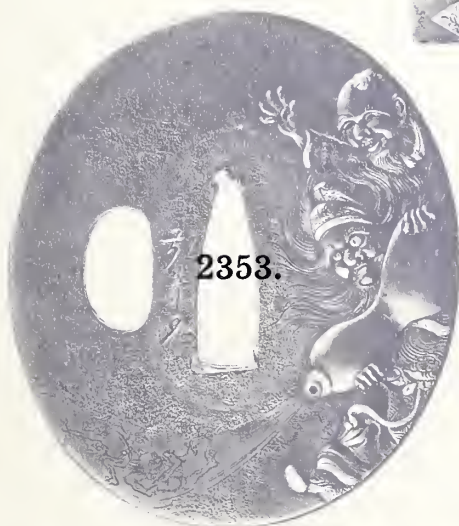
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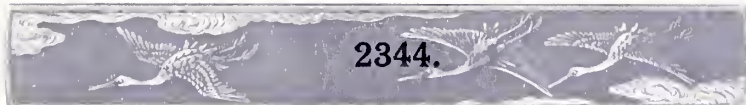
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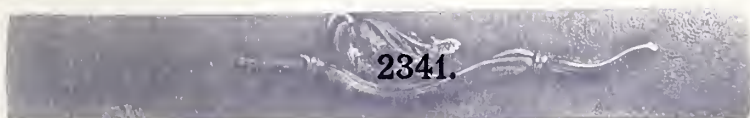
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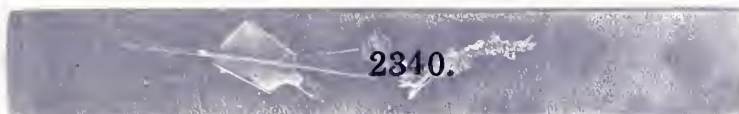
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J. C. HAWKSHAW COLLECTION.

.1882

2337.—*Shibuichi* (the small guard forming a pair with 2338), Tamagawa, the women beating rice in a mortar on the bank of the river under a pine tree; on the back, a girl brings a bucket. Signed: **.8882** Hirosada with large *Kakihan*. xix.

2338.—*Shibuichi*, polished, pair with above, Narihira on horseback fording the Tamagawa, a *belle* leads his horse, three retainers follow in his train. Signed on one side: Shugensai in *sosho* style and on the face: Hirosada with *Kakihan*. **.8882** xix.

2339.—Iron, *Bumbuku Chagama*, the badger tea kettle, chased in the round, the upper part a tea pot with handles, knob and *ishimé* surface; below, a badger's body, the eyes inlaid gold, the ears flat against the pot, the tail between its legs; surface modelling finely chased. Signed: Kamekudo Miochin, and Hirosada with *Kakihan*. **.8882** xix.

2340.—K., *shibuichi*, *ishimé*, inlaid in high relief with a horse radish grater and cook's *hashi*; engraved at back with a poem. Signed on the edge: Hirosada with *Kakihan*. **.8882**

2341.—K., copper, *ishimé* ground, chased and inlaid in high relief with a lotus leaf and a lotus root; back *shibuichi*. Signed: Shugensai Hirosada. **.8881**

2342.—F.K., a pair, *shibuichi*, chased and inlaid; (A) K., rocky landscape, waterfall, temple and trees in Chinese style; F., women beating clothes (Tamagawa); (B) K., Chidori above Jaka **.8482**, river meandering between *lespedeza* bushes. Signed: Shugensai Hirosada. (Uchikoshi) xix. **.8882**

2343.—F.K., *shibuichi*, chased in very low relief with two views of Omi; K., the return of the boats; F., the geese at Katada. Signed: Hirosada with *Kakihan*.

2344.—K., *shakudō*, *nanako* ground in gold frame, inlaid with three silver cranes in flight between gold clouds. Inscribed: From the picture of Yosai Kanehiro when he was seventy years old; Hojusai Hirochika.

2345.—*Shibuichi*, polished with raised rim, on the face, the paragon of virtue, Shin, tilling the ground, assisted by an elephant, his dress *shakudō* inlaid with minute gold stars; on the back, an old pine tree by a cascade. Signed: Kondo Hirochika with *Kakihan*. **.8882** xix.

2346.—*Shibuichi*, polished, Narihira, on horseback, in the river admiring Fuji. Signed: Shiunsai Hirochika with *Kakihan*. **.8482**

.8482 2347.—Iron, a pair, thick *tuba*, chased in high relief with the Quest of the Shutendoji; on the large guard, Yorimitsu's men are receiving directions from the elder and the woman, among a rocky scenery filled with waterfalls; on the smaller one they cross a torrent by means of an old pine trunk thrown across over a cascade. Signed: Shiunsai Hirochika. **.8882** xix.

2348.—K., *shibuichi*, inlaid and engraved, identical in every respect with above, but signed: Ichijiusai Hirochika. **.8482**

2349.—K., *shakudō*, *ishimé* surface in frame, inlaid in high relief with a pine (copper), around which is coiled a snake *shibuichi*, the pine is engraved in *kebori*, a creeper and some bamboo gold. Signed: Hirochika (Hiro=Kwan, perhaps Hamano). **.8482**

.1882



J. C. HAWKSHAW COLLECTION.

2350.—*F.K.*, *shibuichi*, modelled in rough rocky relief; *K.*, inlaid with a monkey riding a boar; *F.*, with rabbits, dog, ape and boar. Signed: Hirochika. xix.

2351.—*F.K.*, *copper*, *ishimé*, chased in *intaglio rilievo* and inlaid with Jurojin, the *fuchi* engraved with a *minogamé* and *tama* inlaid gold. Seal: Hironaga. xix.

2352.—*F.K.*, dark *shibuichi*, chased in relief and inlaid with a stork on top of its nest (with two young birds) on a pine tree. Signed: Hironao with *Kakihan*.

2353.—*Sentoku*, *hari ishimé* ground, small *tsuba*, the Sennin Chokwaro and Shoki the demon queller, the latter holds the Sennin's gourd from which issue instead of the usual horse, two *oni*; on the back Shoki's sword and the Sennin's fan. Signed: Hiroyasu with *Kakihan*. early xix.

2354.—*Iron*, polished surface, deeply chased on one side to form a rocky cave, in which is inlaid a figure of Tekkai in *shakudō* modelled in the round, his soul on a stick inlaid as a minute figure at the top of the guard. Signed: Hiroyasu with *Kakihan*. xix.

2355.—*F.K.*, *niguromé*, chased in relief with the Ni Ō. Signed: Ihosai Chikayuki with *Kakihan*. early xix.

2356.—*F.K.*, *copper*, chased all over with chrysanthemum blossoms. Signed: Joriuken Haruyuki. xix.

2357.—*K.*, *shakudō*, inlaid in relief with a mask of *kokushiki* and a paper fan. Signed: Harutoshi (Haruhisa).

2358.—*K.*, *shibuichi*, engraved and inlaid in *hirazōgan* with three of the six poets (faces silver and copper, caps and hair *shakudō*, details of dress silver and gold) the back engraved with a view of Matsushima. Signed: Seiousai Hiroshigé.

2359.—*Shibuichi*, polished, with raised rim, small *tsuba*, Kojima writing on the cherry tree. Signed: Sadachika with *Kakihan*.

2360.—*Shibuichi*, with gilt edge, oval, lenticular; obverse, a dragon arising upright from the angry waves swirling at the base of Mount Fuji, emblematic of success; reverse, a range of mountains in the background, over rolling clouds modelled in low relief and *pointillé*. Signed: Koyoshi Kojiu (Mitsutoshi). circa 1870.

2361.—*F.K.*, *copper*, inlaid in relief with a rabbit and autumn plants. Signed: Hirokuni. xix.

2362.—*K.*, *shibuichi*, a wall inlaid with fan papers in various metals, decorated in *kebori*, in the centre, a kettle boiling on a *ro*, next to it a man, naked but for a loin cloth, has just caught a rat under a box, curtains behind, showing patches, *hirazōgan* work except the man and the kettle; at back the rats wedding, in *kebori*, and a huge vase for making *miso*. (*Suribachi*). xix.

2363.—*Sentoku*, elongated, almost *aori* shape, with raised rim, chased with a pine tree the head of which is in the clouds, growing on a grassy slope with small three-four leaved bamboo. xix.

2364.—*K.*, *shibuichi*, inlaid in relief with two children gathering small plants in wicker baskets, the dresses *shakudō*, mintely inlaid with gold patterns; vertical. xix

J. C. HAWKSHAW COLLECTION.

2365.—*Shibuichi*, small tanto tsuba, with open *kozuka* hole, polished surface, inlaid in relief with a woman carrying a bundle on her head. xix.

2366.—*Shibuichi*, polished, Narihira on horseback stopping in the river in admiration of Fuji (not shown).

2367.—*Shibuichi*, small *tsuba*, lenticular, with polished surface, inlaid in relief on one side with a pine tree by the side of a stream; on the other with a peasant driving an ox plough through a paddy field. another peasant looking on. xix.

TETSUGENDO SCHOOL.

Okamoto Naoshigé from Chōshū, pupil of Kuniharu of Kyoto, is the founder of this school. He worked chiefly in iron, in very bold round figures; in his early days he signed Toshiyuki but his later work and all the imitations are signed Shōraku; he had a number of pupils and died in 1780.

2368.—*Iron*, large, chased in openwork in the round, with the Sennin Chinnan, standing on a rock, stick in hand, evoking a dragon from a mud pool amongst clouds and lightning. The Sennin's laughing face inlaid silver, his hands and legs also silver in full round, his dress inlaid in gold with a pattern of dragon and clouds, the rock on which he stands overgrown with small bamboo. The dragon exhaling a double jet of steam from its nostrils, the body chased with scales and long spines, the claws, whiskers, etc., in great relief, clouds lined with gold, above a pine branch swept by the storm. Compare the design by Morikuni in *Ehon O Shuku bai III*. 15. Signed: Tetsugendo Shoraku with gold seal.

2369.—*Iron*, small *tsuba* chased in *intaglio rilievo* and inlaid in relief with a thunderstorm scene, usual design, people crowding out of a house under a pine tree, etc. Signed: Tetsugendo Shoraku with seal. late xviii. or early xix.

2370.—*F.K.*, *iron*, storm scene, chased and inlaid in low relief, peasants running away, one hiding under a rice sheaf, Thunder God on *kashira*. Signed: Tetsugendo Shoraku with seal, dated Anyei 8th né, = ninth month. 1779.

2371.—*F.K.*, *iron*, minutely inlaid in relief; *K.*, Raijin in the clouds; *F.*, a party of travellers and a *oharame* seeking refuge under a thatched shelter. Signed: Tetsugendo Shoraku with seal.

2372.—*Iron*, chased in high relief and inlaid with the ride of *Gentoku*, the Emperor's horse jumping over the swollen torrent, in a storm that shakes all the leaves off an oak tree standing on the brink of its bed. Signed: Tetsugendo Naoshige with seal. end xviii.

2373.—The companion piece, Chōhi on the bridge. The landscape treatment of the stream and of the tree are identical with above, although the two episodes have nothing in common. (Same signature and seal).

2374.—*Iron*, small *hamidashi* tsuba, two "flying dragons" *shachihoko* in the round forming the edge, their tails overlapping. Signed: Tetsugendo Naoshige. circa 1770.

J. C. HAWKSHAW COLLECTION.

2375.—*Iron*, a *kakemono* of Shoki, so life-like as to frighten an *oni* modelled in the round clinging to the side of the tsuba, on a *nanako* edge; gold inlay on details of dresses. Signed: Tetsugendo Naofusa.

2376.—*Iron*, circular, fretted with a waterfall, in which are two carp, surface modelling in low relief. Signed: Tetsugendo Naofusa.

2377.—*F.K.*, *iron*, small, each chased with one dragon in high relief. Signed: Tetsugendo Naofusa with *Kakihan*.

2378.—*Iron*, a bullock chased in the round. Inlaid seal of Tetsugendo Naoharu.

2379.—*Iron*, circular, two carp, straight cut outline surface modelling only, in low relief, eyes inlaid silver with *shakudō* pupils. Seal: Naoharu.

2380.—*Shibuichi*, small tsuba, polished surface, chased and inlaid in high relief with a storm scene, the rain driving from a thundercloud against a house from which frightened people hurry away; usual subject with Tetsugendo Shoraku. Not signed. xix.

2381.—*Iron*, two *shachihoko* affrontés, chased in the round. late xviii.

2382.—*Iron*, *tai*, fishing line and cap of Ebisu, in the round. late xviii.

2383.—*F.K.*, *niguiromé*, inlaid in relief with Chinese sages, imitation of Tetsugendo work. xix.

YEIJU.

Pupil of Okamoto Naoshigé, independent tsuba maker of versatile habits (Shoraku), whose work is always signed in Sosho.

2384.—*Shakudō*, leaves in the round, usual arrangement generally found in Chōshu work; Gingko biloba, with sawcut (.2 mm.) maple leaf, pine cone, acorns on an oak twig, worm-eaten chestnut leaf and chestnut. Signed: Seiriuken Yeiju with seal.

2385.—*Iron*, lenticular, perforated with the silhouette of a rabbit. Signed: Seiriuken Yeiju with seal. end of xviii.

2386.—*Iron*, lozengular, with sides sloping in, small lenticular tsuba engraved on one side with a dragon, in *intaglio rilievo*. Signed: Seiriuken Yeiju.

2387.—*Iron*, a wild goose and reeds above a stream, chased in the round. Signed: Seiriuken Yeiju with gold seal. late xviii.

2388.—*Iron*, *mokko*, almost cruciform rim, enclosing two *paulownia* crests and two double *myoga* forming the *riōhitsu*. Signed: Seiriuken Yeiju. late xviii.

2389.—*Shiromé*, chased with a dragon in *intaglio rilievo* with inlaid flames, feelers and claws. Signed: Seiriuken Yeiju (not the right man!). xviii.-xix.

2390.—*Iron*, diaper pattern in *shippō* design. Signed: Yeiju (Hisanaga) with brass seal (different from right one).

2391.—*Iron*, chased in *intaglio rilievo* with a dragon, the flames in *nunomé* gilt. Signed: Seiriuken Yeiju with seal engraved on a rectangle of gold *nunomé* (forgery).

J. C. HAWKSHAW COLLECTION.

2392.—*Iron*, octagon, the edge brought up by forging, to eight raised lobes on either side, the outer edge inlaid with silver *karakusa* in relief. Both sides of the tsuba treated in diaper of the *shippō* pattern. Signed: Seiriuken Yeiju with brass seal late xviii.

ICHINOMIYA SCHOOL.

This name was given by Setsuzan (Sessan) NAGATSUNÉ (1719-1786) to the school which he founded, when dissatisfied with the starched technique of the Goto, he left his teacher and started an atelier, giving to his design that unrestrained, untrammelled style which makes his work so true to nature; no method came amiss to his fingers, and his best productions are highly esteemed. He was honoured by the Emperor himself with the title *Echizen no Daijo* which we see, but too often clumsily inscribed on ready-made mounts. The same fate at the hands of copyists dealt harshly with his best pupil, Nagayoshi, whose genuine work is full of character, and even with Tsunenao, whose signature adorns often very poor specimens of chasing.

2393.—*Iron*, octagonal, chased in relief with a gourd vine, and inlaid in *hirazōgan* of copper-brass and *shakudō*, with a wasp on one side, a yellow butterfly and a dragon fly on the other. Signed: Ganshoshi Nagatsuné of Heian (Kyoto) with *Kakihan*. Dated Temmei 2nd, 5th month. 1782.

2394.—*Shibuichi*, polished surface, chased in high relief with a moonlight view of Ishibashiyama on Lake Biwa, with a boat on the lake, the moon reflected in the water, cherry trees in flower; on the other side, the snow on the mountains of Hirayama. Inscribed: *Okio no gwa omotté, yo sonen no toki kore wo horu*, Ichinomiya Nagatsuné *Futatabi koreo kokoro*; i.e., I did this when I was young, from Okio's picture, and now I have tried again.

2395.—*Shibuichi*, polished surface, inlaid in high relief with a spiny lobster, gilt, and leaves of bracken in *shakudō*; also at the back, leaves of rhododendron, gilt. Signed: Nagatsuné. xviii.

2396.—Dark *shibuichi*, *mokko* shape, a bird perched on an old tree, another in flight, the moon appearing above in an opening of the clouds; at the back, a similar bird in flight. Signed: Ganshoshi Nagatsuné with *Kakihan*.

2397.—*Shibuichi*, small lenticular tsuba, polished surface, three cranes bathing amongst reeds in a lake, high relief inlay. Signed: Echizen no Daijo, Minamoto, no Nagatsuné (signature doubtful, the first part a palpable forgery). late xviii. or early xix.

2398.—*K.*, *shibuichi*, inlaid with street performers in low relief, two beating drums, one seen from the back, and a man holding a huge umbrella, surmounted with a bunch of camellia; vertical. Very delicately chased. Signed: Ganshoshi Nagatsuné with *Kakihan*. xviii.

2399.—*Kogai*, *shibuichi*, inlaid and chased with a drummer and two dancers carrying *tachi* and fan, continuation of the subject on above *kozuka*. Signed: Ganshoshi Nagatsuné with *Kakihan*.

2400.—*K.*, *shibuichi*, chased in *katakiri* and *kebori* with Chohi on horseback, the face, hands and horse snaffle inlaid in relief, details of dress in gold *hirazōgan*, vertical. Signed: Nagatsuné with *Kakihan*. xviii.



2394.



2400.



2401.



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2398.



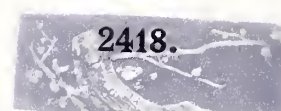
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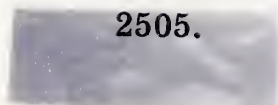
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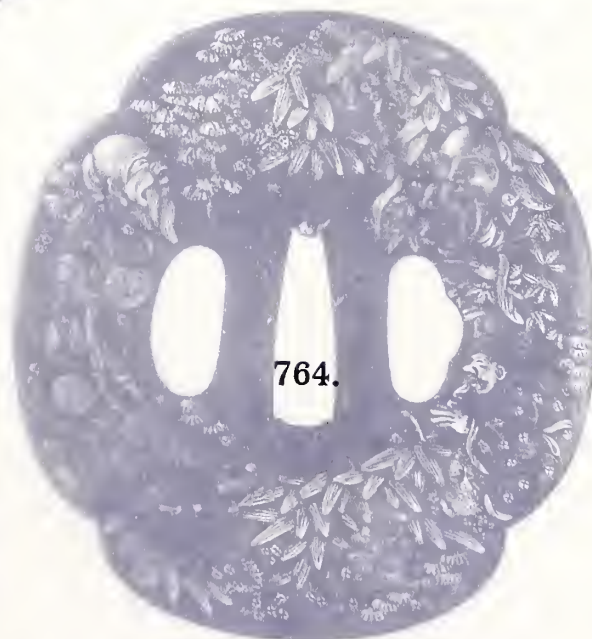
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764.



2504.

2392.—*Tsun*, octagonal, the edge brought up by forging, to eight raised lobes on either side, the outer edge inlaid with silver lacquer to match. Both sides of the tsuba treated in diaper of the shakudō pattern. Signed: Shinkun Yago with brass seal. late xviii.

ICHINOMIYA SCHOOL.

.8982 .7042 .1042 .0042

This name was given by Setsuzan (Sessan) NAGATSUNÉ (1719-1786) to the school which he founded. When dissatisfied with the starched technique of the Goto, he left his teacher and started an atelier, giving to his design that unrestrained, untrammelled style which makes his work so true to nature. The method came amiss to his fingers, and his best productions are highly esteemed. He was honoured by the Emperor himself with the title *Echizen no Daijo* which we see, but his often clumsily inscribed on ready-made mounts. The same fate at the hands of copyists nearly befell his best pupil, Nagayoshi, whose genuine work is full of character, and even the Tennenao, whose signature adorns often very poor specimens of chasing.

2393.—*Iro*, .8142 gonal, chased in relief with a gourd vine, and inlaid in high relief of copper with *shakudō*, with a wasp on one side, a yellow butterfly and a dragon fly on the other. Signed: Ganshoshi Nagatsuné of Heian (Kyoto) with *Kakihan*. Dated Temmei 2nd, 5th month. 1782.

2394.—*Shibuichi*, polished surface, chased in high relief with a moonlight view of Ishibashiyama on Lake Biwa, with a boat on the lake, the moon reflected in the water, cherry trees in flower; on the other side, the snow on the mountains of Hirayama. Inscribed: *Okio no gwa omotté, yo sonen toki kore wo horu*, Ichinomiya Nagatsuné *Futatabi kore kokoro*; i.e., I did this when I was young, from Okio's picture, and now I have tried again. .8722

2395.—*Shibuichi*, polished surface, inlaid in high relief with a spiny lobster, gilt, and leaves of bracken in *shakudō*; also at the back, leaves of rhododendron, gilt. Signed: Nagatsuné. xviii.

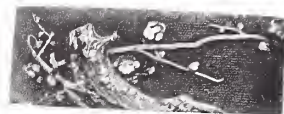
2396.—Dark *shibuichi*, *mekko* shape, a bird perched on an old tree, a bird in flight, the moon appearing above in an opening of the clouds; at the back, a similar bird in flight. Signed: Ganshoshi Nagatsuné with *Kakihan*. .5042

2397.—*Shibuichi*, small hexagonal tsuba, polished surface, three cranes bathing amongst reeds in a lake, high relief inlay. Signed: Echizen no Daijo, Minamoto, no Nagatsuné (signature doubtful, the first part a palpable forgery). late xviii. or early xix.

2398.—*K.*, *shibuichi*, inlaid with .9212 performers in low relief, two beating drums, one seen from the back, and a man holding a long umbrella, surmounted with a bunch of camellia; vertical. Very delicately chased. Signed: Ganshoshi Nagatsuné with *Kakihan*. xviii.

2399.—*Kogai*, *shibuichi*, inlaid and chased with a drummer and two dancers carrying *tachi* and *tan*, continuation of the subject on above handle. Signed: Ganshoshi Nagatsuné .4042

2400.—*K.*, *shibuichi*, chased in *katakiri* and *kebari* with Chohi on horseback, the face, hands and some details in relief, details of dress in gold *hira-an*, vertical. Signed: Nagatsuné with *Kakihan*. .7012 xviii.



J. C. HAWKSHAW COLLECTION.

2401.—K., *shibuichi*, chased in low relief and inlaid with seven cranes, silver, *shakudō*, gold eyes and finished in *kebori*; the back, copper, *nanako* ground with bamboo in *shakudō* inlay *hirazōgan* with *nanako* over; vertical. A very remarkable specimen. Signed on the side: Nagatsuné with *Kakihan*. xviii.

2402.—K., *shibuichi*, inlaid in relief with two peasants in a storm, one of them hiding under a winnow, his kettle carried on the handle of his hoe; face copper, hands and feet copper, second man *shibuichi*, hat, winnow, gilt; the rain, engraved. Signed: Ganshoshi Nagatsuné with *Kakihan*.

2403.—K., *shakudō*, chased and inlaid in high relief with a fisherman, carrying his cormorant on the top of his dipper and descending a river bank; vertical. At back, moon crescent partly hidden in clouds; a boat amongst reeds, in *katakiri*, fishes inlaid gold *hirazōgan*. Signed on a gold plate: Nagatsuné with *Kakihan*.

2404.—K., *shibuichi*, chased in *intaglio rilievo*, with Shoki, sword in hand, looking up at an *oni* hiding behind a charm attached to a bell (gold and silver *hirazōgan*). Signed: Echizen no Daijo Nagatsuné with *Kakihan*.

2405.—K., *shibuichi*, engraved in *katakiri* and inlaid in *hirazōgan*, New Year's time, a lady in court dress holding a battledore (gold), a man with a broom attempts to dislodge her shuttlecock, caught in the *shimenawa*; vertical. Signed: Echizen no Daijo Minamoto Nagatsuné with *Kakihan*.

2406.—K., *shibuichi*, engraved in *katakiri*, with a man, under a cherry tree to which is attached a bundle of *tanzaku*, throwing in a stream a pail of water containing fishes (inlaid gold) to the astonishment of a child (hair *shakudō*, face gold); vertical. Signed: Echizen no Daijo Minamoto Nagatsuné with *Kakihan*.

2407.—K., *shibuichi*, engraved and inlaid in *hirazōgan*, with an actor in the part of a Joro, holding an *inro* in his right hand, decorated with Fuji san, face silver, hair *shakudō* with gold comb. *inro shakudō* with gold cord, *obi* gold. Fine work. Signed: Nagatsuné with *Kakihan*.

2408.—K., *shibuichi*, engraved in *katakiri* with a monkey showman passing under a tree to a branch of which are attached a bow and arrow; vertical. Signed: Echizen no Daijo Nagatsuné with *Kakihan*.

2409.—K., *shibuichi*, engraved in *katakiri* with a man watching in astonishment a dragon, rising in a cloud (dotted) from a *Hai fuki* inlaid gold (*Hai fuki ja detta*), the man's hair *shakudō*; vertical. Signed: Ichinomiya Echizen no Daijo Minamoto Nagatsuné with *Kakihan*.

2410.—K., *shibuichi*, engraved and inlaid with a coolie carrying a mortar and a *jubako*, a peasant with a hammer for pounding rice, and a dog; at the back, moon and clouds. Signed: Nagatsuné with *Kakihan*.

2411.—K., *shibuichi*, chased in relief and inlaid with a woodman on a raft, under a cherry tree, and with a wild goose on the river. Signed: Nagatsuné with *Kakihan* (forgery).

2412.—K., *niguromé*, chased and inlaid with a Chinese on horseback led along a road by a boy. Signed: Nagatsuné with *Kakihan* (forgery).

J. C. HAWKSHAW COLLECTION.

- 2413.—*K.*, *shibuichi*, chased and inlaid in relief with two manzai performers. xix.
- 2414.—*F.K.*, *iron*, chased and inlaid in relief, the *kashira* with Bishamon in the clouds, the *fuchi* with a small personage probably Tawara Toda. Signed: Echizen no Daijo Minamoto no Nagatsuné with *Kakihan*.
- 2415.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a fisherman and cormorant. Signed: Echizen no Daijo Minamoto no Nagatsuné (forgery). xviii.-xix.
- 2416.—*F.K.*, *shibuichi*, engraved with a Chinese sage playing the lute; *F.*, two children learning to draw (details inlaid *shakudō*, silver, copper, gold). Signed: Nagatsuné. xviii.
- 2417.—*F.K.*, *shakudō*, inlaid in low relief; *K.*, with Jo; *F.* with Uba and engraved with pine of Takasago. Signed: Nagatsuné with *Kakihan*. xviii.
- 2418.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with an old plum tree in bloom, *shibuichi*, silver and gold. Signed: Ganshoshi Nagatsuné with *Kakihan*.
- 2419.—*F.K.*, *niguromé*, chased in high relief; *K.*, with Gama Sennin; *F.*, with Tekkai. Signed: Echizen no Daijo Minamoto no Nagatsuné. xix.
- 2420.—*F.K.*, *niguromé*, inlaid in relief with flaming tama. Signed: Echizen no Daijo Nagatsuné with *Kakihan*.
- 2421.—*F.K.*, *shakudō*, *ishimé*, inlaid on each piece with an *omoto* plant in relief *shakudō*, copper berries, leaves partly gilt. Signed: Minamoto Nagatsuné.
- 2422.—*F.K.*, *niguromé*, *nanako*, inlaid in relief with a fisherman in a boat, torch in hand; *F.*, with three cormorants and a silver stream. Signed: Echizen no Daijo Minamoto no Nagatsuné (forgery).
- 2423.—*F.K.*, *niguromé*, Kwanyu (large face) holding his beard on *fuchi*, Chinese with fishing rod and basket. Signed: Nagatsuné.
- 2424.—Menuki, Daimyo seated, holding a cock, face *shibuichi*, dress *shakudō* with *fuji* mon, *gundoshi* silver, attendant seated on a halberd, gilt hat, dress covered with *mitsu uroko* pattern. Signed: Nagatsuné.
- 2425.—*K.*, *shibuichi*, chased in *katakiri* with a snowclad bamboo clump, inlaid with a pavilion, and with two people in a boat, the moon reflected in the water. Signed: Ichinomiya Kennushi Nagayoshi, on the east bank of the Kamogawa at Kyoto (*Koto Kamogawa no Higashi ni oite*).
- 2426.—*F.K.*, *niguromé*, inlaid and chased in relief with three Chinese sages and a boy attendant, large faces. Signed: Nagayoshi.
- 2427.—*Shibuichi*, polished surface, inlaid in very high relief with Momotaro, greeting the red dog on the road to Kikaigashima; on the back, a pheasant. Signed: Tsunenao with *Kakihan*. xix.
- 2428.—*F.K.*, *iron*, inlaid in relief; *K.*, with the daughter of Yoyuki holding a bow and two arrows; *F.*, with Sofu washing his ear. Signed: Tsunenao. xix

J. C. HAWKSHAW COLLECTION.

2429.—*F.K.*, dark *niguiromé*, chased in relief and inlaid with manzai dancers. Signed : Tsunenao with *Kakihan*.

2430.—*F.K.*, *niguiromé*, chased in relief and inlaid each with a Sennin, one holding a fruit (coral), the other a peony. Signed : Tsunenao with *Kakihan*.

2431.—*F.K.*, a pair, *niguiromé*, inlaid in very high relief with a branch of chestnut tree carrying three chestnuts on each piece ; leaves, *shakudō*, *shibuichi* and gilt ; fruit, copper and gilt with coloured centre. Signed : Tsunenao with *Kakihan*.

2432.—*F.K.*, *shakudō nanako*, three warriors under a cherry tree (before Ichi no Tani). Signed : Tsunenao with *Kakihan*.

2433.—*F.K.*, *shibuichi*, chased in *intaglio rilievo* and inlaid with Komei and Kwanyu ; *F.*, with an attendant holding a book. Signed : Tsunenao with *Kakihan*.

2434.—*Shakudō nanako* ground, chased in low relief with two manzai dancers (with slight copper, gold and silver inlay) performing under the *kadomatsu (katakiri)* on New Year's day. Signed : Tsunenao with *Kakihan* (doubtful). early xix.

2435.—*F.K.*, *shakudō*, chased in *intaglio rilievo* and in relief with Hotei on both pieces. Signed : Tsunenao. xix.

2436.—*Shibuichi*, *aoi* shape, polished ground, raised rim, an old fisherman carrying his cormorant perched upon a dipper, in the moonlight ; at back, river with boat and tree stumps. Signed : Nagamitsu with *Kakihan*.

2437.—*F.K.*, *niguiromé*, inlaid ; *K.*, with a seller of *chasen* ; *F.*, with a puppet showman and children.

2438.—*F.K.*, *shibuichi*, *ishimé* surface, inlaid in relief ; *K.*, with a pine branch *shakudō*, and two storks (*shibuichi* and gold) ; *F.*, with pine tree and setting sun (gilt). Signed : Tachibana no Tsunenao. xix.

2439.—*Kanamono*, *shakudō* and brass, model of a Portuguese musket. Signed : Tsunenao.

HOSONO SCHOOL.

The work of Hosono Masamori is a combination of flat inlay and incised lines in *Kebori* and *Katakiri* style to produce minute pictures in imitation of the popular paintings and illustrations then in favour with the Ukiyō school (Genroku period and Eighteenth Century). His work has been widely imitated and his name extensively forged.

2440.—*Shibuichi*, oblong, with slightly raised rim, polished surface, engraved and inlaid with seven peasants towing a boat loaded with faggots. Signed : Hosono Sozaemon.

2441.—*Shibuichi*, one side, rounded square with slightly raised rim, the polished surface engraved in *kebori* and *katakiri* with a group of women at work in the rice fields, their hats inlaid in silver, their girdles in gold ; in the sky above the horizon of cloud and mountain flies a large white bird. The other side copper, with two women in the same field. Signed : Hosono Sozaemon Masamori.

J. C. HAWKSHAW COLLECTION.

2442.—*Kogai*, split, *shibuichi*, minutely engraved and inlaid with a ferry boat, reeds, pine tree and a house. Signed : Hosono Sozaemon Masamori.

2443.—*Kogai*, *shibuichi*, inlaid with two men towing a boat on the edge of a stream. Signed : Hosono Sozaemon Masamori.

2444.—*K.*, *shibuichi*, engraved in *katakiri* with a stream surrounded by trees inlaid *shakudō*, silver, gold and copper, six men fishing, and small gold and silver fish in the river; on the bank two houses. Signed : Hosono Sozaemon Masamori.

2445.—*K.*, *shibuichi*, engraved and inlaid with the thirty-six poets. Signed : Hosono Sozaemon.

2446.—*K.*, *shibuichi*, inlaid with the Yodo castle, and parties of travellers in boats in *hirazōgan*. Signed : Hosono Sozaemon Masamori with *Kakihan*. xviii.-xix.

2447.—*K.*, same subject as above but with the bundle of wood engraved, not inlaid, and topped with a box wrapped in a red cloth and with different technique; vertical. Signed : Hosono Masamori with *Kakihan*. xix

2448.—*F.K.*, *shibuichi*, inlaid with the fireworks of Yedo. Signed : Hosono Sozaemon Masamori. xviii.

2449.—*F.K.*, *shibuichi*, engraved and inlaid, with two views of Omi (Katada and Seta ga Hashi). Signed : Hosono Sozaemon Masamori. xviii.

2450.—*Shibuichi*, rounded square, engraved in *kebori*, and minutely inlaid with all the details of rice cultivation in Hosono style. Signed : Munemichi, 致道 aged 69 (Kamiyama, pupil of Yasuchika V). early xix.

2451.—*K.*, *silver*, engraved with a party of thirty people and a baby at the breast, in a ferry boat, with small inlaid head coverings, swords, *gohei*, oars and tips of waves in gold and *shakudō*. Hosono work unsigned.

TANAKA SCHOOL.

2452.—*K.*, *shibuichi*, chased and inlaid in relief with a foreshortened tiger, in very high relief, in the rain. The stripes and eyes gold, moustaches and rain lines inlaid in high relief silver; vertical. Signed : Jakuso Nagayoshi (Toshiyoshi) with *Kakihan*. Tanaka school xix.

2453.—*Iron*, polished surface, chased in low relief with a fence and on the other side a hollowed stump with a dipper. The face inlaid with a cock, hen and chick, (*shakudō* and gold) under a nanten tree (*shakudō* and gold berries). The sun appears above the clouds (gold *nunomé*). Signed : Akiyoshi of Aizu, with *Kakihan*, dated spring of Manyen 2nd year (Bunkyu I.) 1861.

2454.—*K.*, *sentoku*, chased in *intaglio rilievo* with Hotei reclining in a boat, playing a flageolet. Signed : Harutoki. xviii.-xix.

2455.—*K.*, *shibuichi*, inlaid with two small personages, in relief, Bishamon holding the pagoda, his spear on the ground, and a reclining Chinese with fan, seen from behind. Signed : Fujiwara Kiyonaga. circa 1850.

J. C. HAWKSHAW COLLECTION.

2456.—*F.K.*, iron, inlaid respectively with three and two mon, Maru ni Tachibana and another (*shakudō*) in relief. Signed: Kakusensai (Yoshimune Tsukui). mid. xix.

2457.—*Copper*, small oblong tsuba, *ishimé* surface, butterflies in relief, *shibuichi* and silver. Signed: Toriuken Seiju (Kiyonaga). circa 1860.

2458.—*F.K.*, *shakudō*, *nanako*, minutely inlaid in relief; *K.*, with a Howo bird; *F.*, with a Hagoromo dancer. Signed: Toriusai Hogen Kiyonaga. circa 1860.

2459.—*F.K.*, *K.*, *shibuichi*, minutely chased and inlaid with a view of Miidera, the lake Biwa and Fuji in the distance. Tanaka or Ichinomiya, xix.

2460.—*Iron*, rounded oblong, with raised rim. In the foreground two nets drying (inlaid copper gilt) above which three *chidori* are in flight; in the distance, softly modelled hill, half hidden in the clouds, on the slope on one side grow a clump of trees (*shakudō*, gold trunks), partly hiding the moon, the silver disk of which appears between the hills; on the back, soft breaking wave (*shibuichi*). xix.

2461.—*F.K.*, *shibuichi*, inlaid with a raven in flight before the sun, and a kappa carrying a lantern. Signed: Seirusai Nagaharu. xix.

2462.—*K.*, *shibuichi*, chased and inlaid in relief with Rihaku drinking, his boy attendant holding a huge gourd. Waterfall engraved at back. Signed on the butt: Takayuki (Tanaka).

OTSUKI SCHOOL.

Otsuki Korin of Owari who lived circa 1720 is the earliest name recorded in that family. The best known artist, however, is Mitsuoki who signed with a large 月 *tsuki* character followed by his own name in running hand; his work is chiefly in Katakiri, his designs taken from well-known painters of the Kano school and from his teacher Ganku. He was followed by Hideoki and Tenkodo Hidekuni besides his own sons. Finally, Kano Natsuo whose style is quite personal had been a pupil of Okitaka, himself a pupil of Mitsuoki.

2463.—*Sentoku*, rounded oblong, with raised rim, polished surface, engraved in *kebori*, with Hotei fording a stream, his huge bundle on his head; accompanied by two boys, one of whom carries his hat. Signed: Shiriudo Mitsuoki *Chotei* (carved by). circa 1800.

2464.—*K.*, *shibuichi*, enclosing an iron plate inlaid in high relief with two bamboo shoots (copper with *shakudō* spots) tied together. Signed: Otsuki Mitsuoki. xix.

2465.—*F.K.*, *copper*, chased with *amorini* amongst foliage, partly gilt, in imitation of stamped cordouan leather. Signed: Mitsuoki. xix.

2466.—*F.K.*, iron, large piece; the *fuchi* modelled as a *cicada* on old bark; wings nerved with gold, gold eyes and sting. *Fuchi* inlaid in high relief with a *cicada*, *shakudō*. Signed: Mitsuoki, dated Kwansei otsu, in winter. 1795.

J. C. HAWKSHAW COLLECTION.

2467.—*Shibuichi*, polished surface, rounded square with raised rim; on the face, Fuji rising amongst the clouds, its snowclad peak glowing with a golden light, lower, two horses, one white the other piebald; at the back, a pine tree, the foliage treated in an impressionistic manner with chased lumps of *shakudō*. Signed: Ikkosai Atsuoki with *Kakihan*. circa. 1850.

2468.—*F.K.*, *shakudō*, *nanako* ground, inlaid in high relief; *K.*, two doves (silver and gold) on a branch of pine (*shakudō*); *F.*, the branch of pine overlapping on a gold *maku* bearing the *kiri* crest (5. 3.), very fine work. Signed: Sansai Atsuoki with *Kakihan*.

2469.—*K.*, silver, on one side Fuji, snowclad, in the clouds, in soft modelling; on the back, in *hirazōgan* of gold on silver a few sails on lake Biwa. Signed: Atsuoki. Dated Tempo 13th in middle autumn. 1842.

2470.—*Kabuto gané*, *fuchi* and *kojiri*, silver, inlaid with a dashing wave in relief, gilt. Signed: Atsuoki. xix.

2471.—*K.*, iron, inlaid with a large segment of the moon, in silver, over which impige wind swept reeds. Signed: Atsuoki. xix.

2472.—*K.*, copper, modelled in full round as a dried fish, with the mouth open. Signed on a gold plate: Masaoki with *Kakihan*.

2473.—*K.*, *shakudō*, *nanako* ground, inlaid with Fuji and the sun in gold, the mountain tipped with silver and covered with *kebori* lines; gold frame and back. Signed: Otsuki Mitsuhiro with *Kakihan*.

2474.—*K.*, copper, *ishimé* surface, inlaid in relief with a net drying, *shakudō* engraved, the rope gold. Signed: Otsuki Mitsuhiro with *Kakihan*. xix.

2475.—*K.*, *shibuichi*, chased in *katakiri* and *kebori* with Kwannon seated on a rock. Signed: Bunriusha Hideoki, carefully carved. circa 1830.

2476.—*K.*, *shibuichi*, engraved in *katakiri* with a horse under a willow tree, vertical; *shakudō* back. Signed: Bunjosai, dated Ansei 5th, 1st month, 2nd day. 1858.

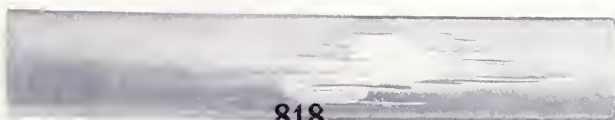
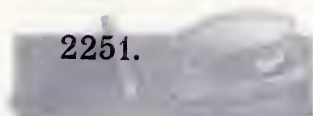
2477.—*K.*, *shibuichi*, chased with a wave in relief, inlaid in high relief with a sea hawk (*shakudō*, gold) and a *chidori* (copper). Signed: Kin gwassan.

2478.—*F.K.*, not a pair. *Shakudō*; *K.*, *ishimé* with figures of Kwanyu and attendant inlaid in relief; *F.*, part *nanako* inlaid with Chinese playing with a cormorant. Signed: Otsuki Kōrin with *Kakihan*.

2479.—Iron, circular, slightly bi-concave, a reed curtain (*maku*) hemmed with *shakudō*, *aoi* plant growing in front of it; same decoration both sides. xix.

2480.—Iron, flat surface, inlaid in high relief with a *shukaido* (*begonia evansiana*) plant, the buds and flowers in copper gilt. early xix.

2481.—Pair of *menuki*, *niguiromé*, each a *komuso* playing the *shakuhachi*, hands silver, details gilt. Signed: Otsuki.



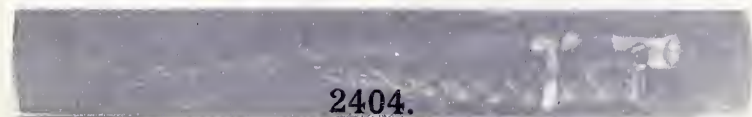
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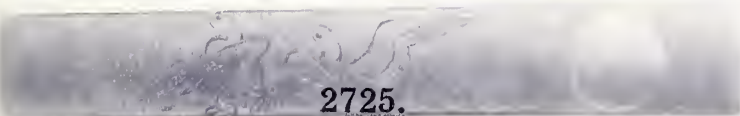
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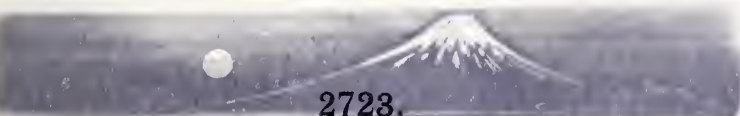
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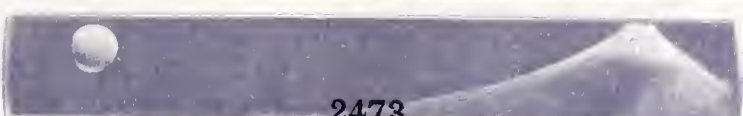
2725.



2723.



2471.



2473.

J. C. HAWKSHAW COLLECTION.

2467.—*Shibuichi*, polished surface, rounded square with raised rim; on the face, Fuji rising amongst the clouds, its snowclad peak glowing with a golden light, lower, two horses, one white the other piebald; at the back a pine tree, the foliage treated in an impressionistic manner with chased lumps of *shakudō*. Signed: Ikkosai Atsuoki with *Kakihan*. circa. 1850.

2468.—*F.K.*, *shakudō* ground, inlaid in high relief; *K.*, two doves on a branch of pine (*shōnō*); *F.*, the branch of pine overlapping on a gold *maku* bearing the *hori* crest (5. 3.), very fine work. Signed: Sansai Atsuoki with *Kakihan*.

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2472.—*K.*, copper, modelled in full round as a dried fish, with the mouth open. Signed on a gold plate: Masaoki with *Kakihan*.

2473.—*K.*, *shakudō*, *nanako* ground, inlaid with the sun in gold, the mountain tipped with silver and covered with *kebori* lines; gold frame and back. Signed: Otsuki Shiro with *Kakihan*.

2474.—*K.*, copper, *ishimé* surface, inlaid in relief with a net drying, *shakudō* engraved, the type gold. Signed: Otsuki Masaki with *Kakihan*. xix.

2475.—*K.*, *shibuichi*, chased in *katakiri* and *kebori* with Kwannon seated on a rock. Signed: Bunriusha Hideoki, carefully carved. circa 1830.

2476.—*K.*, *shibuichi*, engraved in *katakiri* with a horse under a willow tree, vertical; *shakudō* back. Signed: Bunjosai, dated April 8th, 1st month, 2nd day. 1858.

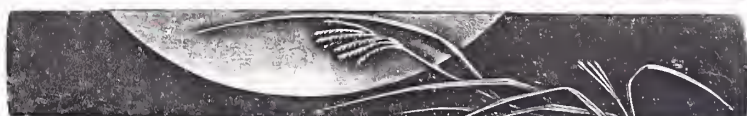
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2480.—Iron, flat surface, inlaid in high relief with a *shukaido* (*begonia evansiana*) plant, the buds and flowers in copper gilt. early xix.

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J. C. HAWKSHAW COLLECTION.

NATSUO.

2482.—*Shakudō*, gilt edge, mat surface, small *chidori* in gold, in relief, flying above a deep wave dotted with gold spray, modelled in *katakiri*. Signed: Natsuo. xix.

2483.—*Shibuichi*, of light colour, large tsuba without *riōhitsu*, rounded square with slight rim, polished surface, modelled in low relief on the back with a landscape by the shore of lake Biwa; on the other, a fisherman inlaid in high relief. Signed: Natsuo. xix.

2484.—*Sentoku*, square with slightly convex sides and raised rim, Shaka descending from the mountain, low relief *shibuichi* figure on a rock, near a waterfall, the halo slightly gilt at the periphery by rubbing gold in a surface prepared with very minute Y shaped punch marks. Punctuate *ishimé* ground; the back polished, engraved in *katakiri* and *kebori* with the eight Rakan and a Tengu. Signed: Natsuo (doubtful).

2485.—*Iron* with mat *patina* imitating *shakudō*, slight rim, large *riōhitsu*, and generally rounded form of the Higo type. Two wild geese and wind swept reeds under the moon. Signed: Natsuo, a winter day of Ki no e Uma. 1894.

2486.—*Iron*, rounded oblong, with raised edge, decorated in relief with three carp swimming in a stream amongst water weeds inlaid gold; at the back, old stumps and water plants. Signed: Natsuo.

2487.—*Iron*, slightly raised rim in fat, soft modelling; on both sides the plaited pattern of a fence, in a driving rain sweeping under its impact a white peony flower inlaid in silver in high relief, on one side; on the other a peony bud, in gold inlay. Signed: Natsuo. xix.

2488.—*Iron*, *mokko* shape, slightly raised rim, decorated with three fans, a moon (silver) behind a pine (*kebori*); on the back on the face a big wave, and on another, inlaid copper, the Sennin Kanzan and Jittoku. Signed: Natsuo, seal Kosho. xix.

2489.—*Iron*, *aoi* shape, almost square with raised rim, inlaid in relief with two puppies playing with a twig, and small plant in a hollow; at the back, a small silver stream between hillocks. Signed: Natsuo, seal Kosho (oblong).

2490.—*Iron*, with raised rim, the surface patined to imitate swirling water, chased with two carp in high relief; on the back a clump of *aoi* in the water, the peltate leaves in low relief, the three petals silver, the centre gold. Signed: Natsuo.

2491.—*Iron*, circular with slight rim, chased in high relief with a kingfisher standing upon a rock at the foot of which waves are breaking; on the back the moon appears behind a cliff on the edge of which grasses show in silhouette. Signed: Natsuo, seal Kosho (oblong).

2492.—*Iron*, irregularly circular, with slightly raised rim, mat surface imitating *shakudō*, engraved in *intaglio rilievo* with a figure of Shoki on the face, and an oni at back. Signed: Natsuo, seal Kosho.

2493.—*Iron*, russet *patina*, circular with raised rim hammered down almost flat, decorated in relief with a heron standing in a stream, and on the back with an inlaid moon crescent (silver), under which is engraved a poem. Signed: Natsuo, seal Kosho (oblong).

J. C. HAWKSHAW COLLECTION.

2494.—*Iron*, large lenticular, chased on one side with an eagle swooping upon a flock of birds, and a bird of paradise which it puts to flight, above some wind swept reeds, continued on the back, where a goose is depicted alighting, *shakudō* rim. Signed: Natsuo, seal Kosho (oval).

2495.—*K.*, *shibuichi*, short *kozuka*, inlaid in silver *hirazōgan* with a distorted reflection of the moon in rippled water, *shiguré* at back. Signed: Natsuo.

2496.—*Iron*, chased with a carp swimming up a waterfall, eyes inlaid gold and *shakudō*, the back *shibuichi* with a few *shiguré*, butt gilt; vertical design. Signed: Natsuo with *Kakihan*.

2497.—*K.*, *shibuichi*, chased in *katakiri* with a Jurojin holding a *fungus* (gold), details of dress inlaid silver (end of sleeve) and gold (girdle ends), vertical; the back gilt, covered with *yasurimé*. Signed: Natsuo.

2498.—*K.*, *shibuichi*, inlaid in high relief with an eel, the back engraved in *katakiri* with a lotus leaf and bud, the centre of the flower gold *hirazōgan*. Signed: Natsuo.

2499.—*K.*, *iron*, rounded butt, mat surface inlaid with a winding line of silver in imitation of a stream, on both sides of which grow grass blades (gilt) and small plants chased in very high relief (*iron*). Signed: Natsuo with *Kakihan*.

2500.—*K.*, *shakudō*, inlaid with a branch of flowering plum tree covered with snow; *shiguré* at back. Signed: Natsuo.

2501.—*K.*, *shibuichi*, inlaid in relief at the top with a small crane in flight (bill and legs gold, body copper, tail feathers *shakudō*), engraved at the butt end with two stems of sand pine, mere lines tipped with needles and gold buds. Signed: Natsuo, dated Ki no e Ne. 1864.

2502.—*K.*, *sentoku*, chased in low relief and *kebori* with a peony flower, above which hovers a butterfly inlaid in relief, *shakudō*, silver; vertical. Signed: Natsuo in *Kana*. xix.

2503.—*F.K.*, *shibuichi*, chased in relief with a pine tree, inlaid in *K.* with a moon crescent, silver *hirazōgan*, and *F.* with a small bird in flight. Signed: Natsuo.

YANAGAWA SCHOOL.

Yanagawa school sprang from the Yokoya school; most of the work of that family is in relief with flowers and animal subjects; NAOMASA the best known master (dd. 1757) has been widely copied. One of Naomasa's pupils, Inagawa Naokatsu, originated his own school.

From the atelier of Naoharu came one of the finest metal artists of the Nineteenth Century, Haruaki, better known as Shummei Hogen (dd. 1859).

2504.—*Iron*, pair of circular tsuba without *riōhitsu*, partly covered with *nanako* (large grains) in vertical rows, decorated with *karashishi* and waterfalls (two *shishi* gilt, one *shibuichi*). Signed: Yanagawa Naomasa.

2505.—*F.K.*, *shakudō*, *nanako*, each piece inlaid in high relief with a hawk perched on a stand, minute chasing on feathers, &c. Signed: Yanagawa Naomasa.

J. C. HAWKSHAW COLLECTION.

2506.—*F.K.*, pair, dark *shibuichi*, *nanako*, inlaid in relief; *K.*, with a cock (*shakudō*) on a thatched roof; *F.*, with two fowls, chestnut, maple trees and bamboo outside a house. Signed: Yanagawa Naomasa.

2507.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with *karashishi* gilt and peonies. Signed: Yanagawa Naomasa.

2508.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with *shishi* and peony, gilt. Signed: Yanagawa Naomasa (*Shiiremono*).

2509.—*Kanamono*, *shibuichi*, *karashishi* amongst peonies, high relief inlaid. Signed: Naomasa.
Yanagawa xix.

2510.—*Shakudō*, with silver rim, *ishimé* surface, a pair of tsuba each decorated with a spiny lobster amongst weeds. Signed: Yanagawa Naomitsu. xix.

2511.—*F.K.*, *shakudō*, *nanako* ground, inlaid; *K.*, with two rats and ripe rice; *F.*, with a horse at a gallop (gilt) and a dog. Signed: Yanagawa Naomitsu.

2512.—*F.K.*, *shakudō*, minute *nanako*, inlaid in relief; *K.*, with crane in flight; *F.*, with five cranes and reeds. Signed: Yanagawa Naomitsu.

2513.—*Iron*, circular, with bamboo edge chased in the solid, a *karashishi* (copper gilt) in high relief, rolling near a rock (part solid, part *shibuichi* inlay) overgrown with round leaf bamboo, and tree peony; at the back small waterfall and peony. Signed on a sunk copper plate: Naoharu.
end xviii.

2514.—*Menuki*, pair, each a flying stork, *niguiromé*, part gilt. Signed: Yanagawa Naoharu with *Kakihan*.

2515.—*Sentoku*, *auri* shape with raised rim, *ishimé* surface produced by acid etching; the story of Kanshin, crawling between the legs of a fisherman, under a pine tree; figures and dresses minutely chased and inlaid, the pine needles long and in high relief, others engraved. Signed: Yanagawa Naotoki. xix.

2516.—*K.*, *shakudō*, *nanako* ground, inlaid in relief with a *sambasso* dancer, with *kokushiki* mask, belt, fan and dress gilt. Signed: Yanagawa Naotoki with *Kakihan*.

2517.—*K.*, *silver*, engraved in *kebori* and *katakiri* with Kwanyu and his squire (Yokoya influence). Signed: Yanagawa Naotoki with *Kakihan*.

2518.—*K.*, dark *shibuichi*, *nanako* ground, inlaid in high relief with a monkey showman, his monkey standing on his shoulder trying to reach a persimmon which the man holds in his right hand, pattern of dress inlaid in *hirazōgan*. Signed: Naotsune with *Kakihan*.

2519.—*K.*, *Shibuichi*, *ishimé* surface, chased in high relief with bamboo and small plants covered with snow. Signed: Tokao Teruaki with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

2520.—*F.K.*, *niguiromé*, *ishimé* surface; *K.*, with two fan panels in reserve, with gilt borders, decorated respectively in low relief inlay of *shakudō*, silver, copper and gold, with swallow and bamboo, and with chrysanthemum; *F.*, with branch of plum tree and *yatsushashi*; minute work. Signed: Mitsushigé with *Kakihan*. xix.

2521.—*F.K.*, *copper*, *nanako*, inlaid in relief with a number of peach blossoms. Signed: Nakashima Haruhidé with *Kakihan*.

2522.—*Shibuichi*, circular with concentric *nanako*; two of the six poets. Signed: Nirakusai Makino (Harukane?). xix.

2523.—*Shakudō*, polished ground, four of the eight views of Omi, in low relief and with small inlaid figures. Signed: Tanabe Tomomasa of Yedo (probably the second). circa 1830.

2524.—*K.*, *shakudō*, *nanako* ground in frame, inlaid in relief with two cranes (gold and *shakudō*), above fir trees. Signed: Kotobuki Yoshinari with *Kakihan*.

2525.—*Shakudō*, small *tanto tsuba*, polished ground, with raised rim, dragon-flies over a stream. xix.

2526.—*Iron*, chased with rocks in relief, inlaid with two *karashishi*, one *shakudō*, the other copper gilt, white peonies with gilt foliage growing on both sides. xix.

2527.—*Iron*, oblong, with rounded corners, the edge chased to imitate worm-eaten wood, chased with rocks in relief and inlaid with a *karashishi* amongst peonies (flowers silver, leaves gold, *shishi niguiromé*). xix.

2528.—*Iron*, circular, chased in high relief with rocks, and inlaid with a *karashishi* amongst peonies (*karashishi* copper, flowers silver, leaves gilt). xix.

2529.—*Iron*, circular, thick, chased in relief with rocks over which grow peonies (silver flowers, gilt leaves), inlaid with a *karashishi*, gilt; the *riohitsu* fitted with *shakudō* plates, the adjusting plugs in the blade hole also *shakudō*. xix.

2530.—*Copper*, *K.*, chased as a *shishi*; *F.*, with peonies in high relief. xix.

2531.—*Niguiromé*, inlaid in relief with the archer Tametomo at Kikaigashima. Shiremono. Signed: Naomasa.

2532.—*Shakudō*, *nanako*, inlaid in relief with a *shishi* and peonies. Shiremono.

2533.—*Shakudō*, chased in relief with Shinno tasting some grass, the *fuchi* with a Chinese reading a *makimono*. Signed: Naoharu. xix.

SHUMMEI HOGEN.

2534.—*Shakudō*, oval lenticular, obverse *ishimé*, reverse polished, Fuji in silver with a few coloured clouds passing across its face, emerges from the dark surface in an opening of clouds; lower a post of the Seta bridge, decorated with *shimenawa*. Signed: Shummei Hogen with *Kakihan*. xix.

2535.—“Day and night;” on one side, *shakudō*, *nanako*, a peasant trudging home in the moonlight, lighting his pipe with flint and steel, high relief. Signed: “On the banks of the

J. C. HAWKSHAW COLLECTION.

Sumida gawa" (*i.e.*, Yedo) Shummei Hogen. On the reverse, *shibuichi*, polished, a girl stooping to examine the under surface of a horse's hoof, *katakiri* and *kebori*. Signed: Kunichika with *Kakihan* (Yasuchika V.).

2536.—*Iron*, a *shimenawa* in the round, with two rats gnawing it. Signed: copied by Shummei Hogen, after the design of Ito Masakata, dated Year of the cock in winter. 1873.

2537.—*Shibuichi*, rounded square, polished surface, raised rim, Jurojin under a pine tree, holding the plum branch and *minogame*, the head silver, with eyebrows descending to the god's feet on either side of his body! Crane in flight at back. On the *seppa dai*, on each side three marks of a *kiku* punch of 11 points (meaning doubtful). Signed: Shummei Hogen with *Kakihan*.

2538.—*Copper*, polished surface, decorated with a mixing bowl (*suribachi*) and stick, a ladle cut out, a medallion in *shakudō* of Daikoku, set in a sunk recess with a gold ground; upon both sides are inscriptions as follows: This (ladle) is bent, not straight, and it can be held easily; This (mixing pot) is straight but sometimes it breaks whilst making *miso*. Signed: Shummei Hogen, made at Nagasaki during a visit dated Tempo II. 1831.

2539.—*Copper*, oblong, design similar to above.

2540.—*Sentoku*, *mokko* shape, with slightly raised rim, punctuate *ishimé* surface, a horse in a stream and one on the bank, both inlaid in *shakudō*, in relief, under a weeping willow destitute of leaves. Signed: Shummei Hogen with *Kakihan* (probable forgery). xix.

2541.—*K.*, *shibuchi*, engraved with a street singer using a concertina, *kebori katakiri*, vertical; inlaid with two tanzaku gold and silver, recording that it is after a drawing of Hanabusa Itchō; the back engraved with poetry. Signed: Shummei Hogen with *Kakihan*.

2542.—*K.*, *shibuichi*, *ishimé* surface, a bridge post decorated for the New Year, Jurojin above riding on a crane, holding a plum branch in flower and the *minogamé*, rising sun inlaid and two minute birds in flight; in *shakudō*, full relief and inlay of various metal, vertical treatment; poem at back. Signed on the edge: Shummei Hogen, *Kakihan* and seal.

2543.—*K.*, *niguiromé*, *nanako* ground, inlaid in relief with a small figure of Jurojin (face silver, gilt dress, *shakudō* staff); vertical. Signed: Shummei, with *Kakihan* and gold seal.

2544.—*K.*, *shibuichi*, engraved in *kebori* with a *tanuki* amongst *susuki* grass, striking its distended belly, silver dots on leaves to indicate fire-flies. Signed: Shummei Hogen with *Kakihan*, dated Kokwa 4. 1847.

2545.—*K.*, *shibuichi*, *ishimé* surface, chased and inlaid in high relief with a pine trunk and branch partly hiding a large golden sun disk, a snake coiled around the pine, a small creeper in gold and copper ascending the trunk. Signed: Shummei Hogen with *Kakihan*, dated Ansei Hi no e tatsu. 1858.

2546.—*K.*, *shibuichi*, *ishimé* surface, inlaid in relief with a ripe *kaki* in copper with gilt centre, and a bud in silver; engraved at back with three groups of sinuous lines. Signed: Shummei Hogen with *Kakihan*, dated Tempo 1. 1830.

J. C. HAWKSHAW COLLECTION.

2547.—*K.*, *shibuichi*, inlaid in relief with a Chinese emperor attended by his flag bearer, faces silver, dresses *shakudō* with gold inlay, under a pine tree in *katakiri*, the trunk of which is on the back. Signed: Shummei Hogen with *Kakihan*, dated Kokwa 4 beginning of summer. 1847.

2548.—*K.*, *shibuichi*, inlaid with two mandarin ducks in a pond (silver, copper, *shakudō*, gold) in high relief; silver back with *yasurimé*. Signed: Shummei Hogen. xix.

2549.—*F.K.*, *shibuichi*, inlaid, with Jurojin on a crane, holding a *makimono*; *F.*, with pine trees and clouds. Signed: Shummei Hogen, dated Bunsei 4 in spring. 1821.

2550.—*F.K.*, *shakudō*, the trunk of an old *gingko biloba*, with deeply furrowed back, a branch inlaid on each piece, with gilt and silver leaves, gold *shimenawa* around the trunk across *K.*; small bud in a hollow on *Fuchi*. Signed: Shummei Hogen. xix.

2551.—*F.K.*, *shakudō*, *nanako*, minutely inlaid in relief with the herbs of autumn, in various metals. Signed: Shummei Hogen. xix.

2552.—*F.K.*, *shakudō*, inlaid with minute chasing, three views of the Omi Hakkei. Signed: Shummei Hogen. xix.

2553.—*F.K.*, dark *shibuichi*, chased and inlaid in relief on *nanako* ground, with birds and snow-covered *nanten*. Signed: Oishi Akichika (pupil of Shummei Hogen). xix.

2554.—*F.K.*, *shibuichi*, *ishimé* surface, inlaid in relief on the *K.* with two cranes in flight, and on the *F.* with one crane above reeds; minute work. Signed: Oishi Akichika. circa 1860.

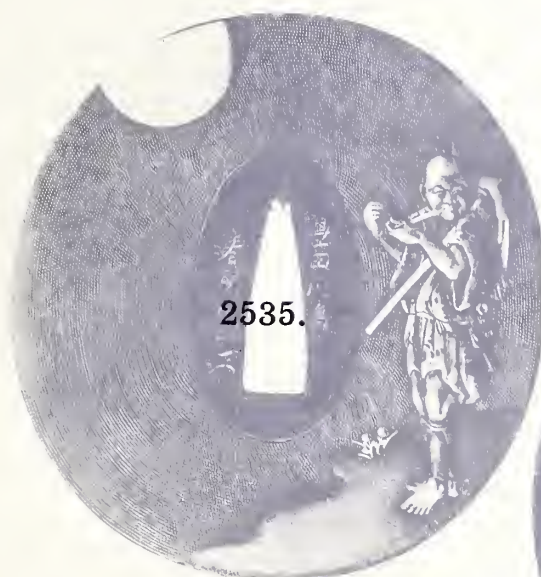
2555.—*F.K.*, *shibuichi*, chased with Fuji and inlaid with the hawk and three *nasubi*. Signed: Akichika with *Kakihan*.

2556.—*F.K.*, *shibuichi*, chased and inlaid in high relief; *K.*, a bear (*shakudō*) coming out of a cave; *F.*, a tiger partly hidden by rocks, and small bamboo. Signed: Akimitsu (*Meiko*). xix.

2557.—*Iron*, rounded *auri* shape, flat surface with slight rim, chased with a pine tree at the foot of which is inlaid the Sennin Chinnan (silver, *shibuichi*) holding aloft his begging bowl from which emanates in a column of smoke a silver dragon, the tail on the face of the guard, the head projecting at the back between clouds above a range of mountains. Signed: Shinriusai Akihiro. xix.

2558.—*Copper*, polished surface with raised edge, in shape like the outline of a seated Daruma, wrapped in its robe, seen from behind, perforated with a *hossu*, inlaid with a *nioi*. Inscribed on a *shakudō tanzaku*: on the face, *Mempeki ku nen kore Daruma*: Thus Daruma looked at a wall for nine years; on the back, *Gi shi isshi wo idaku, Gi tesshi ni chozu*: a loyal soldier is like a stone, a loyal man has a heart of iron; from the inscription by the head priest Daiko of Daitokuji. Signed: Riu Hogen, seal.

2559.—*Shibuichi*, *auri* shape, polished surface, inlaid in high relief with a tree peony in flower; on the back a *shishi* engraved in *katakiri*. Signed: Meiriu Hogen with *Kakihan* and seal inlaid copper. circa 1860.



2535.



2082.



2535.



2533.



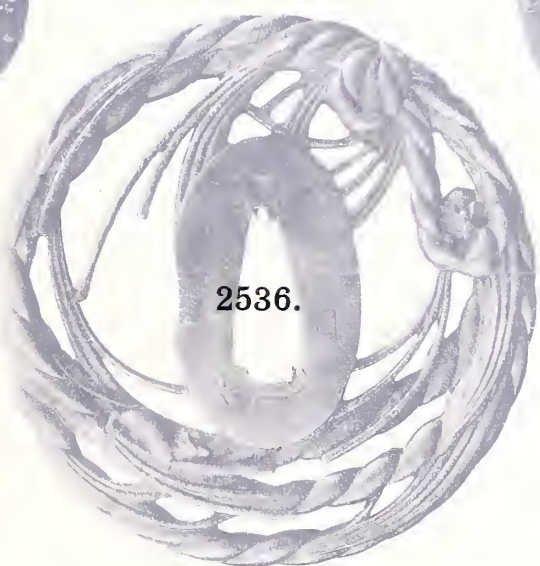
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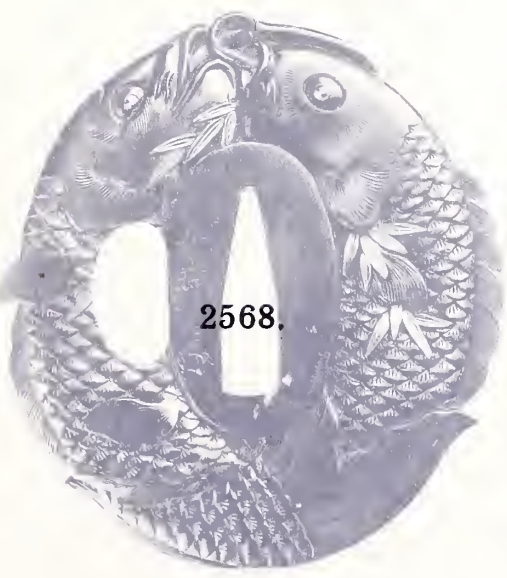
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2547.—*C.* *shibuchi*, round on *tori* 202 a Chinese Emperor attended by his flag bearer, *shibuchi* *shakudō* with 202 *tori* under a pine tree in *katakiri*, the trunk of which is on the back. Signed: Shummei Hogen with *Kakihan*, dated Kokwa 4 beginning of summer 1847.

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2548.—*K.*, *shibuchi* *tori* with two mandarin ducks in a pond (silver, copper, *shakudō*, gold) in high relief; silver back with *pourimé*. Signed: Shummei Hogen. xix.

2549.—*F.K.* *shibuchi*, inlaid, with Jurojin on a crane, holding a *makimono*; *F.*, with pine trees and clouds. Signed: Shummei Hogen, dated Bunsei 4 in spring. 1821.

2550.—*K.*, *shakudō*, the trunk of an old *gingko biloba*, with deeply furrowed back, a branch inlaid on each piece, with gilt and silver leaves, gold *shimnawa* around the trunk across *K.*; small bud on a hollow on *Fuchi*. Signed: Shummei Hogen. xix.

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.5822

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.5822

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2559.—*Shibuichi*, *auri* shape, polished surface, inlaid in high relief with a tree peony in flower; on the back a *shishi* engraved in *katakiri*. Signed: Meiriu Hogen with *Kakihan* and inlaid copper. circa 1860.



J. C. HAWKSHAW COLLECTION.

2560.—*K.*, *copper*, modelled in fat round clouds touched with black, through which appears a gold dragon; in an opening of the clouds Fuji spotted with snow. Signed: Sawaki Meiriu with *Kakihan*, dated *kajo tonan moro no O*.

2561.—Small *kanamono*, the King of Hell, Yemma, in the round, dress inlaid with cloud pattern in wire *hirazōgan*. Signed: Haruaki (Shummei).

SANO.

2562.—*Iron*, cup shape chased in and out as a modification of a *ken-ni-hana* crest, *i.e.*, a flower with the spaces between the petals filled by *ken* or old two-edged swords, three in this case, but appearing like a stylised lotus. Signed: Sano Naganori with *Kakihan*. xix.

2563.—*K.*, *silver*, chased in *intaglio rilievo* and in low relief with two bunches of cherry flowers and buds. Signed: Naonobu. xix.

2564.—*K.*, *shibuichi*, engraved in *kebori* and *katakiri* with the subject *Asazuma funé*. Signed: Naoteru (Naonobu) with *Kakihan*.

2565.—*F.K.*, *shibuichi*, *K.*, in the shape of a head of Jurojin, in full round, with *makimono* and gilt hood; *F.*, chased with *minogamé* and waves. Signed: Sano Naoyoshi. end xviii.

2566.—*F.K.*, *shakudō*, modelled as a laughing face of Jurojin with *makimono* and gilt hood, *kashira* with *kakemono*, stick and plum twig. Style of Sano Naoyoshi. xviii.-xix.

MORI.

2567.—*Shakudō*, *nanako*, peonies and rocks in high relief, flowers in silver and gilt, with *kebori* work on petals. Signed: Mori Tokinobu with *Kakihan* (Sano school). circa 1865.

2568.—*Shakudō*, two carp symmetrically attached to a piece of bamboo from the node of which issue two twigs, the ends of which, with the leaves still attached, pass through the gills of the fish to hold them together; eyes and leaves gold, the carp in full round. Signed: Mori Tokinobu with *Kakihan*. circa 1860.

2569.—*Shibuichi*, *itozukashi* style, a double plum flower. Signed: Jukakusai Mori Toko Tokinobu with *Kakihan*.

2570.—*K.*, *shibuichi*, chased in *intaglio rilievo* with Rinnasei and boy attendant, standing by a plum tree. The patterns on the dresses in lines of dots; slight gold inlay on collar, sleeves, fna and Rinnasei's cap; the flowers five dots of gold each. Signed: Yojuken Mori Naohiro with *Kakihan*. xix.

2571.—*K.*, *copper*, chased with a broad, deep stream inlaid silver and inlaid with a rabbit on each side, one gilt the other silver also scouring grass. Signed: Yojuken Mori Naohiro with *Kakihan*. xix.

2572.—*K.*, *shibuichi*, *ishimé* surface, chased and inlaid with a large figure of Jurojin, with deer, staff and *makimono*, rising sun in four broad rays above the clouds; vertical. Signed: Katsutoshi (Katsunaga) with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2573.—*Shakudō*, decorated with bamboo, left in reserve on gilt ground, to imitate a painting in Chinese ink on gold ground, the *nanako* ground being punched all over after inlaying the gold.

Sano. xix.

2574.—*Shakudō*, *ishimé* surface with raised rim, inlaid with wire inlay with *aoi* leaves and a *makimono*.

? Sano school. xix.

2575.—*Shakudō*, rounded square, with gilt rim, concentric *nanako* surface covered with line inlay in relief of *paulownia* treated both in realistic form and in heraldic designs, imitating brocade.

2576.—*F.K.*, *shakudō*, *nanako* gilt, with design of tree and birds in reserve imitating brocade. Style Sano-Nomura.

INAGAWA.

2577.—*F.K.*, *copper*, *nanako*, inlaid in high relief with oxen, spotted with gold patches. Signed: Inagawa Mitsumasa with *Kakihan*.

2578.—*F.K.*, *shibuichi*, *kashira* modelled as a laughing figure of Jurojin with staff and *makimono*; *fuchi* inlaid with Daikoku and Fukurokujiu in relief. Signed: Oguri Yoshiyuki with *Kakihan*.

Inagawa school.

2579.—*F.K.*, *copper*, *nanako*, inlaid with fishes in relief, and bamboo branches, *shakudō*, silver, gold. Signed: Mitsuyoshi with *Kakihan*.

2580.—*K.*, *copper*, *nanako* ground, inlaid with the dream of Fuji, the hawk and two nasubi; the back part *shakudō*, engraved in wavy lines. Signed: Genkaishi Nobukatsu with *Kakihan*.

KIKUOKA.

2581.—*K.*, *shibuichi*, *nanako* ground, inlaid with ants and eggs in *shakudō* and silver; the back engraved with a vegetable marrow in *katakiri*. Signed: Kikuoka Mitsushige with *Kakihan*.

2582.—*K.*, *shakudō*, *nanako* ground, inlaid with a grasshopper (gilt), a butterfly and a *coccinella* (copper and *shakudō*) in high relief; gilt frame, back half copper and half *shakudō* diagonally. Signed: Kikuoka Masatomo of the Crane house (*Kakka hari*) with *Kakihan*. xix.

2583.—*F.K.*, *shakudō*, *nanako* ground; *K.*, inlaid with a praying mantis in high relief, gilt; *F.*, with a grasshopper and a *coccinella*. Signed: Kikuoka Mitsutomo. early xix.

2584.—*F.K.*, *shakudō*, *nanako*, inlaid in relief in copper gilt; *K.*, with praying mantis and aster; *F.*, with grasshopper and *dokudami*. Signed: Kikuoka Mitsuyasu with *Kakihan*. xix.

ISHIGURO SCHOOL.

This school is represented here by a matchless series of specimens. It embodies in its skilful use of the chisel, in its simple, yet effective designs, all that refinement of technique, and all that richness of composition characteristic of some paintings and all brocades which in the first quarter of the Nineteenth Century we find fully displayed on those prints for so long despised, now, at last, treasured.

J. C. HAWKSHAW COLLECTION.

With Masatsuné (1763-1865) Koretsuné, Koreyoshi, nature itself seems to spring out of the metal, the formal *nanako* ground, gives way, or asserts its precedence over polished surfaces, as the design requires, the pictorial and decorative value of every detail is brought out to the full. To those who, unfettered by the worship of archaism, give precedence to fine work over mere simplicity of design and to harmony of colour over old age, the Ishiguro family needs no special recommendation; favourite with the Samurai of the early and middle Nineteenth Century right up to the Restoration its best productions stand above criticism in their happy blend of the classical Goto style with the more elastic methods of the Nara and Yanagawa families.

2585.—*Shibuichi*, small *tsuba*, *ishimé* surface decorated on one side with a crane, in high relief (silver, the legs gold), pruning its feathers under a pine tree, small bamboo growing at the side; on the back, the trunk and a branch of the pine tree. Signed: Ishiguro sai (atelier) Jumei Masatsuné, at the age of 64, with *Kakihan*. circa 1823.

2586.—*Shakudō*, small *tsuba*, with polished edge, minute *nanako* ground decorated with butterflies in high relief, inlaid *shakudō* with gold spot, and silver respectively. Signed: Ishiguro Masatsuné with *Kakihan*. xix.

2587.—*Shibuichi*, *ishimé* surface, small *tanto tsuba* decorated with a maple tree, on a branch of which is perched a *yamadori*. Signed: Jukokusai Masatsuné with *Kakihan*. circa 1800.

2588.—*Shakudō*, *nanako* ground, chased and inlaid with a spiny lobster, gilt, an octopus with long sheath-like body, one with short body and two fishes. Signed: Ishiguro Masatsuné with *Kakihan*. xix.

2589.—*Shakudō*, polished surface with raised rim treated in lobes, forming a chrysanthemoid outline, engraved with a stream and wooden posts on one of which a white stork stands on one leg, the other raised; a few reeds engraved and tipped with gold inlay, the stork silver, bill and legs gold, inlaid in relief with surface modelling. Signed: Ishiguro Masatsuné with *Kakihan*. xix.

2590.—*Copper*, large rounded square, decorated in relief with a flying geese above a stream in which is reflected the moon; on the banks grow rushes, *lespedeza* and daisies. Signed: Ishiguro Masatsuné (forgery). xix.

2591.—*F.K.*, *shibuichi*, *ishimé*, inlaid and chased in high relief; *K.*, with a cock standing; *F.*, with aster (gold) and *aoi* plant. Signed: Togakushi Ishiguro Masatsuné with *Kakihan*.

2592.—*F.K.*, *shakudō*, *nanako*, chased and inlaid in high relief in *shakudō*, *shibuichi* and silver with a hawk on a plum tree. Signed: Ishiguro Masatsuné.

2593.—*Shakudō*, *nanako*, a cock, inlaid in silver, *shakudō* and copper, stands near two stems of chrysanthemum in bloom (*shakudō*, silver, gold) looking at a chick (gold); on the reverse, the hen, also in high relief and delicately chased. Signed: Ishiguro Masamori (Masatsuné II.) with *Kakihan*. circa 1850.

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2594.—*K.*, *shakudō*, the face *mi-partie* silver diagonally, chased and inlaid with *chidori* above a stream and a few reeds. Signed: Ishiguro Masamori with *Kakihan*. xix.

2595.—*K.*, *shibuichi*, chased in soft relief with a rounded hillock, swept by clouds, and tinted with gold; the moon crescent inlaid in the sky in *hirazōgan*. Signed: Tominsai Ishiguro Masatsuné (with gold seal) after a design of Haruaki Hogen.

2596.—*K.*, *shibuichi*, inlaid in high relief with Kajiwara Kagesuyé and Sasaki Takatsuna preparing to cross the Ujigawa. Signed: Ishiguro Masatsuné with *Kakihan*.

2597.—*Niguromé*, *mokko* shape, polished, engraved with *lespedeza* in *katakiri* and *kebori* and gentian with inlaid flowers over which is inlaid in high relief a dragon-fly. Signed: Masatsuné with *Kakihan* (bad signature). xix.

2598-2599.—*Shakudō*, *nanako* ground, a pair; on the obverse two carp disporting themselves amongst water weeds, one carp *shakudō* gilt, the other *shibuichi*; on the reverse a fresh water cray fish (*kawa-ebi*) in *shibuichi*. On the reverse of the large guard, three white fishes. Signed: Jugakusai Ishiguro Masayoshi. circa 1830.

2600.—*K.*, *shakudō*, chased and inlaid in relief on *nanako* ground with a carp (gilt) and water weeds (gilt), stream lines in gold *hirazōgan*; the back *shibuichi* with a corner gilt. Signed: Jugakusai Ishiguro Masayoshi.

2601.—*Shibuichi*, polished surface, slightly concave, engraved with a stream by the side of which grows a thin bamboo near some old posts; above, dragon-flies inlaid in relief in copper and gold respectively. Signed: Ishiguro Masayoshi with *Kakihan*, dated Bunsei 9. 1826.

2602.—*Shibuichi*, punctuate *ishimé* ground, a tiger under a bamboo the branches of which are twisted in the wind, by the side of a mountain stream flowing over rapids; at the back, bamboo growing through a hollow rock, high relief work chased in the solid, the tiger striped with *shakudō* inlaid, the bamboo leaves gilt. Signed: Ishiguro Masayoshi with *Kakihan*.

2603.—*Sentokudo* or copper, *mokko* shape with wavy outlines, the surface decorated with sunk medallions of curled dragons cut in the solid, and partly decorated with gold flames, also one slim dragon in gold. Signed: Juo Masayoshi at the age of 70. xix.

2604.—*Shibuichi*, rounded square, punctuate *ishimé* surface, broken through with a hole filled by means of a bamboo trellis, chased on the solid, through the meshes of which a climbing *asarum* in flower passes through on both sides; on the face, a butterfly inlaid silver with *shakudō* spots, sucks the dew of one flower, a praying mantis chased in high relief prepares to attack him; on the back, a spider has spun a golden web. Signed: Ishiguro Masayoshi with *Kakihan*. xix.

2605.—*Sentoku*, *mokko* shape, almost cruciform with largely rounded lobes, *ishimé* surface with large punching decorated in high relief with a dragon passing from one side to the other, chased in *shakudō*, with copper flames. Signed: Masayoshi.

2606.—*K.*, *shibuichi*, inlaid in high relief with two quails, *lespedeza* and *susuki* grass. Signed: Ishiguro Masayoshi with *Kakihan*.



2602.



2586.



2598.



2635.



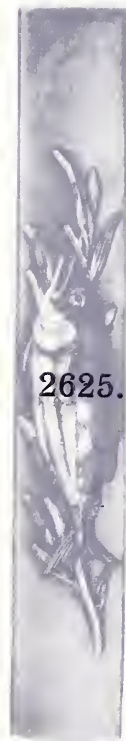
2647.



2637.



2600.



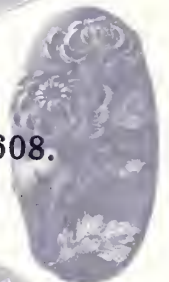
2625.



2585.



2620.



2608.



2630.



2612.



2593.

2594.—K., *shakudō*, the face *mi-partie* silver diagonally, chased and inlaid with *chidori* above a stream and a few reeds. Signed: Ishiguro Masamori with *Kakihan*. xix.

2595.—K., *shibuichi*, chased in soft relief with a rounded hillock, swept by clouds, and tinted with gold; the moon crescent inlaid in the sky in *hirazōgan*. Signed: Tominsai Ishiguro Masatsuné (with seal) after a design of Haruki Hōmei. .8822 .5022

2596.—K. *shibuichi*, inlaid in high relief with Kajiwara Kagesuyé and Sasaki Takatsuna preparing to cross the Ujigawa. Signed: Ishiguro Masatsuné with *Kakihan*.

2597.—*Niguromé*, *mokko* shape, polished, engraved with *lespedeza* in *katakiri* and *kebori* and *geilan* with inlaid flowers over which is inlaid in high relief a dragon-fly. Signed: Masatsuné with *Kakihan* (bad signature). xix.

2598-2599.—*Shakudō*, *nanako* ground, a pair; on the obverse two carp disputing themselves among water weeds, one carp *shakudō* gilt, the other *shibuichi*; on the reverse a fresh water cray (cray-ebi) in *shibuichi*. On the reverse of the large guard, three white fishes. Signed: Jugakusai Ishiguro Masayoshi. circa 1830.

2600.—K., *shakudō*, chased and inlaid in relief on *nanako* ground with a carp (gilt) and water weeds (gilt), stream lines in gold *hirazōgan*; the back *shibuichi* with a corner gilt. Signed: Jugakusai Ishiguro Masayoshi. .8822 .5022

2601.—*Shibuichi*, polished surface, slightly concave, engraved with a stream by the side of which grows a thin bamboo near some old posts; above, dragon-flies inlaid in relief in copper and gold respectively. Signed: Ishiguro Masayoshi with *Kakihan*, dated Bunsei 9. 1826. .8822 .5022 .7422

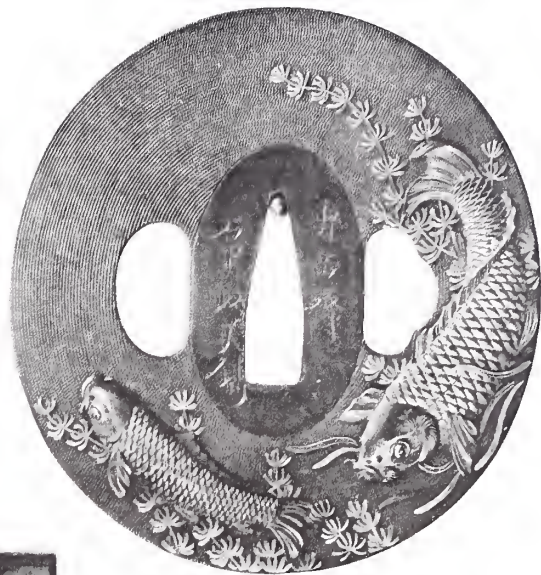
2602.—*Shibuichi*, punctuate *ishimé* ground, a tiger under a bamboo the branches of which are twisted in the wind, by the side of a mountain stream flowing over rapids; at the back, bamboo growing through a hollow rock, high relief work chased in the solid, the tiger striped with *shakudō* inlaid, the bamboo leaves gilt. Signed: Ishiguro Masayoshi with *Kakihan*. .8022

2603.—*Sentokudo* or copper, *mokko* shape with wavy outlines, the surface decorated with medallions of curled dragons cut in the solid, and partly decorated with gold flames, also one slim dragon in gold. Signed: Juo Masayoshi at the age of 70. xix. .8022 .5022

2604.—*Shibuichi*, rounded square, punctuate *ishimé* surface, broken through with a hole filled by means of a bamboo trellis, chased on the solid, through the meshes of which a climbing *asarum* in flower passes through on both sides; on the face, a butterfly inlaid silver with *shakudō* spots, sucks the dew of one flower, a praying mantis chased in high relief prepares to attack him; on the back, a spider has spun a golden web. Signed: Ishiguro Masayoshi with *Kakihan*. xix.

2605.—*Sentoku*, *mokko* shape, almost uniform with largely rounded lobes, *ishimé* surface with large punching decorated in high relief with a dragon passing from one side to the other, chased in *shakudō*, with copper flames. Signed: Masayoshi. .8822 .5022

2606.—K., *shibuichi*, inlaid in high relief with two quails, *lespedeza* and *susuki* grass. Signed: Ishiguro Masayoshi with *Kakihan*.



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2607.—*K.*, silver, chased in high relief with two tortoises amongst water weeds on *nanako* ground. Signed : Ishiguro Masayoshi with *Kakihan*.

2608.—*F.K.*, *shakudō*, *ishimé*, chased in relief and inlaid with chrysanthemum, large silver blooms with slim detached petals, leaves *shakudō* and gilt. Signed : Jugakusai Ishiguro Masayoshi.

2609.—*F.K.*, *shakudō*, *nanako* ground, chased and inlaid in relief with a hawk pouncing upon a wild goose amongst reeds, and on the *kashira* a man walking towards the scene. Signed : Jugakusai Ishiguro Masayoshi.

2610.—*Shakudō*, *nanako*, inlaid and chased in relief; *K.*, an eagle holding a swallow in its talons, on a pine tree covered with snow; *F.*, swallow and *azalea* in flower; the blooms silver in full relief. Signed : Jugakusai Ishiguro Masayoshi with *Kakihan*.

2611.—*Iron*, circular, on one side an eagle (*shibuichi* inlaid gold) stands on a rock in the middle of an angry sea, one talon raised, looking at three *chidori* in flight (on the back). Signed : Ishiguro Koreyoshi. circa 1840.

2612.—*Shibuichi*, polished surface; upon an old pine tree, by the side of a winding stream, an eagle, one talon raised, looking angrily towards the right; on the reverse a sparrow minutely chased in copper, flying away with open bill. Signed : Jugakushi Ishiguro Koreyoshi. circa 1850.

2613.—*K.*, *shibuichi*, inlaid with a falcon standing in relief on the trunk of a pine chased in *intaglio rilievo*, touched with gold. Signed : Ishiguro Koreyoshi with *Kakihan*.

2614.—*F.K.*, *shakudō*, *nanako*, two quails, copper and *shibuichi*, striped gold, amongst *lespedeza* in the *kashira*; geese and reeds on *fuchi*. Signed : Ishiguro Koreyoshi.

2615.—*F.K.*, *shibuichi*, *ishimé*, chased and inlaid in very high relief with a hawk a on pine tree. same design on both pieces. Signed : Ishiguro Koreyoshi.

2617.—*F.K.*, *shakudō*, *nanako*, inlaid in relief; *K.* with two cranes; *F.* with *umé* branch and narcissus. Signed : Ishiguro Koreyoshi.

2618.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a bird on a tree stump and gilt peony flower; *F.*, with sparrow and plum tree with gilt blossom. Signed : Ishiguro Koreyoshi.

2619.—*Fuchi* only, iron, chased in high relief with an oak tree. Signed : Ishiguro Masatsuné with *Kakihan*.

2620.—*F.K.*, *shakudō*, *nanako*, inlaid gold and silver with the cherry blossoms of Yoshino. Signed : Ishiguro Koretsuné with *Kakihan*.

2621.—*K.*, *sentoku*, inlaid in high relief with an *omoto* plant, the leaves *shakudō* and *niguiromé* gilt, and a spider (*shakudō*) on an engraved web. Signed : Koretsuné, seal Ishiguro. xix.

2622.—*Menuki*, pair of pheasants, chased, part inlaid gold and copper. Signed : Ishiguro Koretsuné.

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2623.—*F.K.*, *niguromé*, chased in relief and inlaid with Omori Hikoshichi (large faces). Signed : Koreyasu of Yedo. xix.

2624.—*F.K.*, *niguromé*, chased and inlaid in relief with Omori Hikoshichi and the witch. Signed : Shinriusha Koreyasu.

2625.—*K.*, *shibuichi*, inlaid in high relief with a fish, *katsuwa*, in *shakudō* and silver on a branch of bamboo. Signed : Ishiguro Masahidé with *Kakihan*. early xix.

2626.—*F.K.*, not a pair ; *copper*, *nanako* ; *K.*, inlaid with three Chinese under a pine tree ; *F.*, with lotus, leaves gilt and *shakudō*, flower and bud gold. Signed : Ishiguro Masateru (Masahidé).

2627.—*F.K.*, *shibuichi*, *nanako* ground, an eagle and a pine tree in high relief, talons and twigs gold. Signed : Ishiguro Masahidé with *Kakihan*. xix.

2628.—*K.*, *shibuichi*, *ishimé* surface, inlaid with three *nasubi* in *shakudō*. Signed : Masahidé. xix.

2629.—*F.K.*, *sentoku*, *ishimé*, inlaid in high relief with a lily on each piece, silver flowers, gold anthera. Signed : Isshi Masahidé.

2630.—*Shibuichi*, polished, in a rocky cave sheltered at the back by a pine tree, and through which runs a waterfall, the Sennin Gama playing with his toad. Signed : Ishiguro Masachika with *Kakihan*. early xix.

2631.—*F.K.*, *shibuichi*, inlaid in very high relief with a sprig of creeper in bloom, on which is perched a sparrow ; same motive on both pieces. Signed : Ishiguro Masachika with *Kakihan*.

2632.—*F.K.*, *iron*, chased in relief with a dragon on each piece. Signed : Masachika.

2633.—*F.K.*, *shakudō*, *nanako*, inlaid in relief ; *K.*, with a flight of sparrows over *lespedeza* ; *F.*, with sparrows and pine tree. Signed : Ishiguro Masataka with *Kakihan*.

2634.—*F.K.*, *shakudō*, *nanako*, inlaid in relief ; *K.*, with an eagle (*shibuichi*) on a pine tree, one claw raised ; *F.*, with swallow in flight under pine tree. Signed : Ishiguro Masataka with *Kakihan*.

2635.—*Sentoku*, small *tsuba* decorated in high relief with a cock and some Tansy in flower. Signed : Ishiguro Masatoki with *Kakihan* on an inlaid plate. xix.

2636.—*Sentoku*, mat surface with slight *ishimé*, inlaid in relief with a grasshopper (*shibuichi*) amongst grasses ; above two small butterflies. Signed : Ishiguro Masatoshi. xix.

2637.—*K.*, *copper*, *ishimé* surface, inlaid in high relief with a mustard plant (*shibuichi* and *shakudō*, gold spots, flowers and pods gilt) ; back *shakudō* engraved in wavy lines. Signed : Ishiguro Masatoshi with *Kakihan*. xix.

2638.—*F.K.*, *shakudō*, *nanako*, inlaid and chased in relief with swallows on a thin bamboo, bending under their weight, around which is entwined an *asagao*, the flowers of which are modelled in full relief in silver. Signed : Ishiguro Masatoshi.

2639.—*Fuchi*, light *shibuichi*, *nanako* ground, inlaid in relief with autumn flowers. Signed : Ishiguro Masaaki.

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2640.—*F.K.*, *niguromé*, *ishimé*, inlaid in high relief; *K.*, with pheasant and peony; *F.*, with two young pheasants and bamboo. Signed: Ishiguro Masaaki with *Kakihan*.

2641.—*F.K.*, *copper*, *nanako*, inlaid in relief; *K.*, with a kingfisher on a tree stump; *F.*, two swallows and iris. Signed: Ishiguro Masaaki with *Kakihan*.

2642.—*F.K.*, *copper*, *nanako* ground, inlaid in high relief *shakudō* and gold with a couple of pheasants and a chick on the *fuchi*; a wild goose in flight above some chrysanthemum on the *fuchi*. Signed: Ishiguro Masaaki with *Kakihan*.

2643.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with white herons amongst reeds and water plants. Signed: Ishiguro Toshiaki with *Kakihan*.

2644.—*F.K.*, *shakudō*, *nanako* ground, chased and inlaid in high relief on the *fuchi* with two pheasants (gold, copper) under a cherry tree and on the *kashira* with two sparrows on a snow-laden bamboo. Signed: Ishiguro Toshiaki with *Kakihan*.

2645.—*F.K.*, *shibuichi*, chased in relief; *K.*, with a tiger on a rock; *F.*, inlaid Ishiguro style with bamboo, *shakudō*. Signed: Nanzanshi Katsura Mitsuyoshi. xix.

2646.—*F.K.*, *shibuichi*, *ishimé*, each piece inlaid in relief with a gilt *Hōwō* and a *paulownia* tree. Signed: Yoshihidé.

2647.—*K.*, *shakudō* with minute *nanako* ground, chased and inlaid in relief with a plum branch, a willow branch covered with buds and a narcissus, gilt back and frame, with *yasurimé*. Signed: Ishiguro Moritsuné. xix.

2648.—*Shibuichi*, polished, a tiger in the storm, near a bamboo bending in the wind. Signed: Jukosai Yoshinari with *Kakihan*. xix.

2649.—*Shakudō*, *nanako*, polished rim, small golden butterflies on either side; from the rim grow towards the centre sprays of *lespedeza* in flower. Signed: Ichijusai Yoshinari. xix.

2650.—*Copper*, *mokko* shape, small *tsuba* with *ishimé* surface, Narihira crossing the Tamagawa on horseback, behind him, on foot in the stream, his page carries his *tachi* on the shoulder. Signed: Yoshiharu. xix.

2651.—*K.*, *shibuichi*, inlaid in high relief with a spiny lobster, *Ise ebi* in copper with gilt feelers and two small *hamaguri* shells, silver and gold. Signed: Ishiguro Yoshiharu. xix.

2652.—*K.*, *shibuichi*, chased in *katakiri* with a *karashishi* and peony, eyes, tongue, centre of flower, bud and one leaf inlaid gold; the back half gold. Signed: Ishiguro Yoshiharu.

2653.—*Shakudō*, solid web in grained *ishimé* with raised edge, a cherry tree in flower (*shakudō*, gold) surrounded by clouds, inlaid in pointillé *togidashi*, in gold, with faggots and stylised birds respectively. Signed: Masakiyo and Unyo Kobayashi Yasuke. xix.

ISSHIN.

2654.—*K.*, *shibuichi*, inlaid in *hiragozan* with pine needles (gold) and snowflakes (silver), and in high relief with plum flowers, silver with gilt centre. Signed: Wada Isshin Masatatsu. (School of Goto Ichijo). circa 1850.

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2655.—*K.*, *shakudō*, *nanako* ground chased with the flowers of autumn, some inlaid silver and copper, others gilt; back and frame gilt. with *shiguré*. Signed: Wada Masatatsu with *Kakihan*.

2656.—*K.*, *shibuichi*, mouth and butt gilt, inlaid in high relief with a *daikon*, in silver with *shakudō* leaves touched with gold, a mouse (gilt) on the root; the back inlaid in *hirazogn* with pieces of gold and silver as poetry *tanzuku*. Signed: Hashimoto Isshin, with *Kakihan*, dated Bunkyu 4. 1864.

UNNO.

2657.—*Iron*, large, square with slightly rounded edges, a hole cut through and inlaid to represent the window of a house, in the interior of which is seen a young woman throwing peas to expel the devils on New Year's Eve; the *oni* inlaid on the face of the *tsuba*, in flat inlay (gold, *shakudō*, copper, silver). Signed: Unno Moritoshi. The back, silver, inlaid with a camelia flower and a sprig of some other plant; inscribed: Ichiyo raifuku, Good fortune comes at the New Year.

2658.—*Iron*, *mokko* shape, a dragon in *marubori*. Signed and sealed: Unno Yeshimori. circa 1860

2659.—*Iron*, square with rounded corners and slightly rounded sides, the rim a little raised, the ground mat, with purplish patina. Amongst the clouds, with a big sunk circle lightly touched with gold to represent the moon, above a gently undulating sea punctuated with golden spray, appears in relief the Moon Goddess, Gwaten, holding in her right hand a golden rabbit. Her face is modelled in silver, with *shakudō* hair and as head-dress a golden bird, her dress is of *shakudō* inlaid with gold, the under *kimono* of copper, the scarf gold; at the back, a sheet of water gently rippled by the wind and some bent rushes in the distance. Signed: Riounsai Seiju (Morinaga, Unno). circa 1880.

2660.—*Silver*, *tachi* shape, chased and inlaid in high relief with the Goddess Kwannon, standing on a huge carp (face, hands, feet gold, hair *shakudō*, carp *shakudō*) in a stormy sea. In the distance, behind clouds, appear amongst pine tree, the top of two pagodas; at the back, big wave, tail of the carp and clouds. Signed: Riounsai Morinaga (Unno). circa 1880.

2661.—*Iron*, circular, with slightly raised edge, no *riōhitsu*, the surface inlaid in relief with a temple watchman under a dilapidated umbrella (clothes silver, face and feet copper, *eboshi* and *getas shakudō*) watching a cuckoo in the sky; fir trees chased in *intaglio rilievo*; at the back, *tori* and cherry tree (*intaglio rilievo*). Signed: To Seiju (Shizunaga). ? Unno school xix.

TOMEI.

2662.—*Iron*, *mokko* shape with sides hammered to a raised edge, inlaid with two sparrows, one of which eats rice, and three ears of millet (gold). Signed: Ginshotei Tomei. xix.

2663.—*K.*, *sentokudō*, with gilt butt, inlaid with two heads of millet, one in copper, the other *shakudō* with gold grain; *Shiguré* at back. Signed: Ginshotei Tomei with *Kakihan*.

2664.—*K.*, *shakudō*, *nanako* ground, inlaid in high relief with three ears of millet, *shakudō*, with touches of copper and gold on the leaves, and gold heads; *shibuichi* back with *shiguré*. Signed: Ginshotei Tomei with *Kakihan*.

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2665.—*Kogai, shibuichi*, inlaid with the conventional scroll ends to the head, in *shakudō hirazōgan*, and in high relief with two sparrows (copper and gold) and two heads of millet (gold, copper, *shakudō*). Signed: Ginshotei (Tomei). xix.

2666.—*K.*, *shakudō, nanako* ground, inlaid in high relief with a basket (copper) filled with millet, and a number of millet heads on a mat (silver), the millet gold with copper stalks. Signed: Tomei with *Kakihan*.

2667.—*K.*, *shibuichi*, chased and inlaid in low relief with a man punting a raft up a river, on the high bank of which stand snow-covered trees (silver, gold, copper). Signed: Ginshotei Tomei with *Kakihan*.

2668.—*K.*, *shitan* wood, inlaid with a plaque of *shakudō, nanako* ground, chased and inlaid in relief with a winnowing basket and three heads of millet. Style of Tomei. xix.

2669.—*K.*, *shibuichi*, engraved in *katakiri* with two small pines with gold, buds inlaid between which struts a crane (copper, *shakudō*, silver, gold), the ground dotted with gold *togidashi*, vertical; at the back, the sun rising above the sea, clouds and mist in gold dots, *togidashi*, rays and sun gold. Signed: Issai Tomei with *Kakihan*. mid. xix.

2670.—*K.*, *shibuichi*, very white, engraved with Fuji, the snow inlaid silver. Signed: Issai Tomei with *Kakihan*.

2671.—*F.K.*, dark *shibuichi*; *K.*, inlaid with winnowing basket, copper, and millet heads gold; *F.*, inlaid with basket of millet and reaping hook. Signed: Issai Tomei with *Kakihan*. xix.

2672.—*F.K.*, *niguromé*, inlaid with winnowing basket and heads of millet. xix.

2673.—*Menuki*, a pair of pheasants, one with a chick, gilt, Yanagawa style. Two quails, *shibuichi*, part gilt. Signed: Tomei.

2674.—*F.K.*, a pair, *shakudō nanako*, inlaid copper and gold with a head of millet on each *kashira*, and two on each *fuchi*. Tomei style, unsigned.

KIKUGAWA.

2675.—*F.K.*, *shibuichi*, small *tsuba*, a Chinese seated on a lofty table of rock in the mountains, watches a dragon in the clouds. Signed: Kikugawa Nampo in very fat, duplicated chisel strokes (doubtful, probably a nineteenth century forgery).

2676.—*K.*, *shakudō*, inlaid in relief with two cocks on a drum and two sparrows eating on the ground, gourd vine tendrils behind the drum; vertical. Signed on three plates: Ikkodo Kikugawa Nampo, with seal (forgery). xix.

2677.—*K.*, iron, with gilt frame and *shakudō* back, Fuji and a landscape of lake Biwa and the pine forest in low relief with slight gold inlay. Signed: Kikugawa Hisashigé with seal.

YASUDA.

2678.—*K.*, copper, *nanako* ground, inlaid with two *shishi* dancers in *shakudō* and gold, in high relief; back gilt. Signed: Yasuda Katanori. Kyoto, xix.

J. C. HAWKSHAW COLLECTION.

2679.—K., *shibuichi*, inlaid in high relief in various metals with the Rokkasen, their poems engraved at the back. Signed on the edge: Yasuda Rion with *Kakihan*.

YOSHIOKA.

2680.—K., *shakudō*, *nanako* ground within a frame, a rider on horseback in a horse race, *Kamo no Keiba*, chased in high relief in Goto style, and two *aoi* leaves, gilt, on the ground. The *aoi matsuri* at the Temple of Kamo near Kyoto. Signed: Yoshioka Inaba no Suké, 88 years old.
xix.

2681.—F.K., *shakudō*, each piece inlaid with a large gilt butterfly in relief. Signed: Yoshioka Inaba no Suké.

KIMURA.

2682.—F.K., *shakudō*, *nanako*, with rice in relief, some leaves and seeds gilt. Signed: Kuniyoshi with *Kakihan*.

2683.—F.K., *iron*, chased in high relief, the *kashira* with a *shishi* in relief, the *fuchi* with a *shishi*, also in relief, but the forepart of the body only with head, beard and chest in *yokoya* design. Signed: Kimura Sadakatsu.

2684.—F.K., *shakudō*, *ishimé* surface, inlaid in relief with the Seven Sages in the bamboo grove. Signed: Kimura Tomonaga.
xix.

2685.—*Iron*, circular, tiger modelled in high relief against a fence of bamboo sunk deep and left thin to form the web of the tsuba, the stripes inlaid gold. Signed: Kimura Yasuzané.

AKABUMI OF SHONAI.

2686.—*Iron*, circular, with a corded *shakudō* rim, the surface chased in lines to represent a section of a banana leaf, eaten away into an irregular hole, a centipede, inlaid in high relief (*shakudō* antennae and eyes gilt, mandibles silver) creeping through. Signed: Yurakusai, aged 77, with gold seal Akabumi.
circa 1870.

2687.—F.K., *shibuichi*, carp and weeds (gilt) in relief. Signed: Yurakusai Akabumi, 77 years old.
mid. xix.

2688.—*Iron*, square with cut corners, the emblems of longevity, a pine tree, cut in low relief partly hiding a flowering plum tree, a few bamboo leaves growing on the ground; in the sky a crane in high relief (*hakudō* and gold) a *minogame* at the back. Signed: Yurakusai, an old man 75 years of age, seal in gold inlay.
xix.

2689.—*Iron*, *mokko* shape with slight rim, surface marked with slight rain lines, and engraved with a gourd plant, leaves touched with gold *nunomé* in places, one fruit gilt, the flowers inlaid, one gourd in *sukashi*, lined with silver to form the *udenuki ana*. Signed: Yurakusai.

2690.—*Iron*, two cranes in the round, the tips of their wings joining to form two large *riōhitsu*; bills inlaid brass gilt, top of head copper, neck feathers silver; at the back, a pine tree in low relief and small bamboo inlaid. Signed: Yurakusai Kagebumi.



1981. 2810. 2094. 2118. 2320. 2970. 2189. 2674. 2577. 2187.



2629. 2718. 2112. 2565. 2128. 2552. 2231. 1375. 2761. 3973.



1552. 2610. 2634. 2638. 2591. 2356. 2902. 2806. 1639. 2079.



J. C. HAWKSHAW COLLECTION.

2679.—K., *shibuichi*, inlaid in high relief in various metals with the Rokkashū their poems engraved at the back. Signed on the edge: Yasuda Rion with *Kakihan*.

YOSHIOKA.

2680.—K., *shakudō*, *nanako* ground within a frame, a rider on horseback in a horse race, *Kamo no Koto* chased in high relief in Goto style, and two *aoi* leaves, gilt, on the ground. The *aoi matsuo* in the Temple of Kamo near Kyoto. Signed: Yoshioka Inaba no Suké, 88 years old. xix.

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2685.—Iron, circular, tiger modelled in high relief against a fence of bamboo sunk deep and left thin to form the web of the tsuba, the stripes inlaid gold. Signed: Kimura Yasuzané.

AKABUMI OF SHONAI.

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2687.—F.K., *shibuichi*, carp and weeds (gilt) in relief. Signed: Yurakusai Akabumi, 77 years old. mid. xix.

2688.—Iron, square with cut corners, the emblems of longevity, a pine tree, cut in low relief partly hiding a flowering plum tree, a few bamboo leaves growing on the ground; in the sky a crane in high relief (*hakudō* and gold) a *minogame* at the back. Signed: Yurakusai, an old man 75 years of age, seal in gold inlay. xix.

2689.—Iron, circular, with a rim, surface marked with slight rain lines, and engraved with a gourd plant, leaves touched with gold *munomé* in places, one fruit gilt, the flowers inlaid, one gourd in *sukashi*, lined with silver to form the *udenuki ana*. Signed: Yurakusai.

2690.—Iron, two cranes in the round, the tips of their wings joining to form two large *riōhitsu*; bills inlaid brass gilt, top of head copper, neck feathers silver; at the back, a pine tree in low relief and small bamboo inlaid. Signed: Yurakusai Kagebuni.



J. C. HAWKSHAW COLLECTION.

2691.—*Sentoku*, *mokko* shape, engraved in bold thick lines (with a circular gouge) with a flight of *chidori* on waves. Signed: Yurakusai Iyebumi, old man aged 78 years. xviii.

2692.—*Sentoku*, octagonal, thin web with raised rim, engraved on one side in *katakiri* with a tiger and small bamboo (the design carried over the *riōhitsu* plugs), on the other with a breaking wave crest, gouged, in similar style to above.

2693.—*F.K.*, pair of sets, iron chased in low relief with plum flowers. Signed: Akabumi.

VARIOUS ARTISTS IN ALPHABETICAL ORDER.

2694.—*Shakudo ishimé*, floridly inlaid with a snow-clad pine tree, on which an eagle watches a sparrow in flight. Signed: Kijima Akiyo of Nagoya. mid. xix.

2695.—*Shibuichi*, thin with raised rim, polished surface, a dashing wave, cut in *katakiri*, above which fly two *chidori*. Signed: Tokumei (Atsuaki). xix.

2696.—*F.K.*, dark *shibuichi*; *K.*, inlaid with a crow (*shakudō*) on a tree and the moon silver (classical subject); *F.* with crow on engraved tree and silver stream. Signed: Bichikushi. xix.

2697.—*F.K.*, iron, inlaid in relief; *F.*, with an ox lying down at the foot of a plum tree; *K.*, with an ox and asters. Signed on *shibuichi tenjokané*: Ikkatei Bizan.

2698.—*Kozuka*, the blade signed Yoshikuni, the handle ivory chased in relief with *fugu* fish, octopus and shells. Signed: Bunriusai. early xix.

2699.—*K.*, *shakudō*, *ishimé* surface, the portrait of Oshokun being painted, her head and head-gear silver, dress inlaid with gold pattern, vertical. Signed: Bunzan with *Kakihan*. xix.

2700.—*Shibuichi*, chased in *intaglio rilievo* with a Chinese sage (half length) and a small boy. Signed: Chikaaki.

2701.—*Copper*, with oval raised rim, gilt, imitation of an old wooden *tsuba*, eaten by worms, one of which is crawling out of its hole and another one just showing (silver body, *shakudō* head); a common fly walks on the face of the *tsuba*, inlaid in high, natural relief (silver, *shakudō*, copper). Signed: Chikaaki (Kane nao). xix.

2702.—*Copper*, small *tsuba* with thickened oval rim, in imitation of a wooden *tsuba* entirely worm-eaten, similar technique to above.

2703.—*Shakudō*, small *tsuba* for a *tanto*, with *shibuichi* rim, decorated with three fishes, *Fugu*, mullet, and bamboo twigs. Signed: Chikanobu. xix.

2704.—*F.K.*, *niguiromé*, chased and inlaid with a squid and bamboo on *fuchi*, a red *tai* and bamboo on *kashira*. Signed: Chikanobu.

2705.—*K.*, dark *shibuichi*, inlaid in relief with three fishes (silver, *shakudō* and gold, and small bamboo; back engraved in wavy lines. Signed: Chikanobu. xix.

2706.—*K.*, *shibuichi*, inlaid in high relief with Momotaro and an *oni*, face and standard silver, details of dress gold *hirazōgan*; vertical. Signed: Ihosai Chikayuki. early xix.

J. C. HAWKSHAW COLLECTION.

2736.—*Iron*, circular, flat surface engraved in *intaglio rilievo* with a cock and chick (gilt) on the face, and a hen on the back. Signed: Hosō with *Kakihan*.

2737.—*Fuchi*, *sentoku*, inlaid in relief with *hossu* (silver) and staff, *shakudō*. Signed: Hosō. xix.

2738.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with small figures; *K.*, lady dancing with Chinese child, under pine tree; *F.*, fisherman and boys playing the drum under pine tree. Signed: Yamazaki Ichiga with *Kakihan*.

2739.—*F.K.*, *shibuichi*, *nanako*, minutely chased, Nitta Yoshisada on horse-back, and offering his sword to Riujin. Signed: Yamazaki Ichiga. end xviii.

2740.—*K.*, *silver*, chased with large chrysanthemum flowers and leaves in relief. Signed: Issai (Takechika). Kyoto xix.

2741.—*Iron*, five beans and two bean leaves under an inverted crescent completing the outline, *marubori* traces of *karakusa* and nerving in gold inlay. Signed: Issai (Kazuyama) of Kiyo. xvii.

2742.—*K.*, *shibuichi*, chased in low soft relief with Fuji amongst clouds; at the back, swallow flying in the rain, in *kebori*. Signed: Joko, seal Mei.

2743.—*K.*, *shibuichi*, chased in low relief with a softly modelled Fuji, on the lake Biwa, the Takarabuné and two of the Gods of luck Jurojin and Hotei, inlaid in *shakudō*, copper, gold and silver; the back half gold and half *shibuichi*, inscribed with a poem. Signed: Juso Hogen with *Kakihan*. xix.

2744.—*F.K.*, not a pair, *iron*, chased and inlaid in very high relief; *K.*, with thunder devil in cloud, *iron*, *shakudō*, body copper, drums gold, Mito school; *F.*, with a storm on a lake, the drifting rain indicated by dots of silver inlaid in sweeping cuts. Signed, on silver *tenjokané*: Watanabe Juzan.

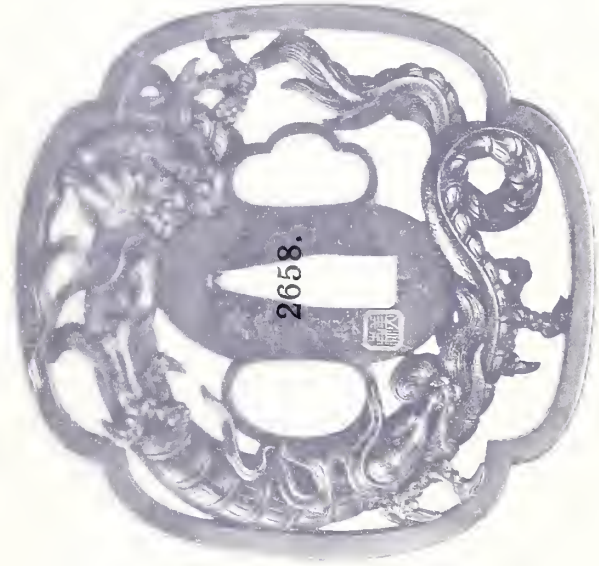
2745.—*F.K.*, *iron*, inlaid with small Fudo in a grotto; *F.*, with dragon in waves. Signed: Tokai Hayashi Katsugen (Shogen) with *Kakihan*. xviii.

2746.—*Iron*, circular, decorated with a design of bamboo fence, partly broken, worked in the round, one half covered with small parallel bamboo fitted on to three square bars, crossed in the other half with larger bamboo. Signed: Hagiya Katsuhira with *Kakihan*. circa 1850.

2747.—*F.K.*, *iron*, large and heavy, chased in relief with a rocky surface; *K.*, inlaid with a small figure of Fudo in a grotto; *F.*, with a waterfall and Fudo's attendants on either side; at back of *fuchi*, three *yamabushi* climbing a path; inlay of small bamboo and dots, gold, also creepers. Signed: Hagiya Katsuhira. mid. xix.

2748.—*K.*, *shibuichi*, *ishimé* surface, engraved with a shower in which three plum blossoms are swept by the wind. Signed: Hagiya Katsuhira with *Kakihan*.

2749.—*Mokko* shape, "Day and night," polished surface with slightly raised edge, one side *shakudō* chased with a maple tree in relief, behind which appear the moon and a flight of geese, the night effect is accentuated by silver dots representing stars; on the other side, *shibuichi*, in the foreground a cherry tree in bloom by the water edge, and two swallows in flight, in the distance, behind the river, banded clouds disclosing in silhouette some tree stumps outlined on the golden



2730.—*Iron*, circular, flat surface engraved in *intaglio relicto* with a cock and chick (gilt) on the face, and a hen on the back. Signed: Hosō with *Kakihan*.

2731.—*Iron*, circular, inlaid in relief with *hossu* (silver) and staff, *shakudō*. Signed: Hosō xix
 2732.—*Shakudō*, *nanako*, inlaid in relief with small figures; *K.*, lady dancing with *chrysanthemum* under pine tree; *F.*, fisherman and boys playing the drum under pine tree. Signed: Yamazaki Ichiga with *Kakihan*.

2733.—*F.K.* *shibuichi*, *nanako*, minutely chased, Nitta Yoshisada on horse-back, and offering his sword to Jurojin. Signed: Yamazaki Ichiga. end xviii.

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2741.—*Iron*, five beans and two bean leaves under an inverted crescent completing the outline, *marbling* traces of *karakusa* and nerving in gold inlay. Signed: Issai (Kazuyama) of Kyoto xvii.

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2745.—*F.K.* *iron*, inlaid with small Fudo in a grotto; *F.*, with dragon in waves. Signed: Tokai Hayashi Katsugen (Shogen) with *Kakihan*. xviii.

2746.—*Iron*, circular, decorated with a design of bamboo fence, partly broken, worked in the round, one half covered with small parallel bamboo fitted on to three square bars, crossed in the other half with larger bamboo. Signed: Hagiya Katsuhira with *Kakihan*. circa 1850.

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2748.—*K.*, *shibuichi*, *ishimé* surface, engraved with a shower in which three plum blossoms are swept by the wind. Signed: Hagiya Katsuhira with *Kakihan*.

2749.—*Shakudō* shape, "Day and night," polished surface with slightly raised edge, one side *shakudō* chased with a maple tree in relief, behind which appear the moon and a flight of geese, the night effect is accentuated by silver dots representing stars; on the other side, *shibuichi*, in the foreground a cherry tree in bloom by the water edge, and two swallows in flight in the distance, behind the river, banded clouds disclosing in silhouette some tree stumps outlined on the golden



J. C. HAWKSHAW COLLECTION.

glow of the sunset, a column of smoke rising from a group of three houses almost hidden in the pines, gold pointillé *togidashi* in bands in the sky. Signed: Taikiuan Katsumi. circa 1870.

2750.—*K.*, *shakudō*, *ishimé* surface in frame, chased and inlaid in very high relief with a figure of Fudo, clad in gold, with copper flames at the back and under his foot; vertical. Signed: Katsushika Kwojō. xix.

2751.—*F.K.*, *shakudō*, punctuate *ishimé*, inlaid with New Year's decorations, knot of straw with *gohei*, ferns, leaves attached, small holly on the ground, gold; also on *kashira* same motive simplified, but with *okamé* mask on a lath. Signed: Seiken Katsutaka. xix.

2752.—*Shakudō*, *nanako*, the three poets, inlaid in relief. Signed: Katsute.

2753.—*K.*, *shibuichi*, inlaid in high relief with a pine trunk shooting forth two branches, plum tree in flower, and bamboo at back (flowers and leaves gilt). Signed: Anyosai Katsutomo. xix.

2754.—*F.K.*, *iron*, chased in high relief; *K.*, with tiger, the strips gilt; *F.*, bamboos in a storm. Signed: Horiudo Katsutora with *Kakihan*. xix.

2755.—*Menuki*, *shakudō*, inlaid, pair, a Chinese holding a Japanese helmet, seated by two wine jars, a woman holding a brewing bucket, saké jar, and two bamboo vessels covered with cloth at side. Signed: Katsutoshi.

2756.—*F.K.*, *iron*, chased in low relief with a river and a pine tree, inlaid in high relief *shakudō* and *shibuichi*, &c., with two *yamabushi* looking upwards whilst squatting on the ground; *kashira*, a Sennin standing in a cloud. Signed: Kurowa Katsutoshi.

2757.—*Iron*, a wild goose chased in the round, holding a reed in its bill. Seal: *Kazuhashi*?

2758.—*Shibuichi*, *auri* shape, mat surface, *paulownia* flowers in *intaglio* and *hirazōgan*. Signed: Isobe Kazuhidé with *Kakihan*. xix.

2759.—*K.*, *sentoku*, with *shibuichi* back, Fuji in *katakiri*, with snow inlaid silver and trees dark enamel, a crane in flight and a hawk in high relief. Signed: Kazuhidé.

2760.—*Shakudō*, face decorated in high relief with Fudo mio Ō seated on a rock holding the *ken* and rope; the back of pure gold, a waterfall. Signed: Kazunori. xix.

2761.—*F.K.*, *nanako*; *K.*, inlaid with a conventional stream in silver wire and three flat pebbles, inlaid respectively in *shakudō* with the characters *Jo*, *Koré*, *Moto*; *fuchi* inlaid with small waves, one *turbo* shell, and two *haliotis* shells, one of which is inscribed: *Namu Mio ho rengo kio*. Dated: Ansei 5. Signed: Kazunori. ? Fukawa. 1878.

2762.—*F.K.*, dark *shibuichi*, *ishimé*, inlaid in relief; *K.*, with a *cicada*; *F.*, with a grass-hopper. Signed: Kazurio with *Kakihan*. xix.

2763.—*K.*, *shakudō*, *nanako* ground in frame, inlaid in *hirazōgan* with a half-hidden moon (*nanako* over) and in relief with an arrangement of autumn flowers in a red Bizen bottle; vertical. Signed: Nakamura Kazuyoshi with *Kakihan*.

J. C. HAWKSHAW COLLECTION.

2764.—*Iron*, deeply modelled and overlaid with precious metals, Kwanyu and his attendants calling upon Komei, they are crossing a mountain stream upon a small bridge, a boy directs them to Komei's house, on a verandah of which he is seen, seated, fan in hand, watching a roaring waterfall; the mountains appear amongst stylised clouds. Signed: Kobayashi Shiro Kane with *Kakihan*. Illustrated in "Legend in Japanese Art." early xix.

2765.—*F.K.*, not a pair, *sentoku*, *K.*, a Chinese riding on a donkey: *F.*, oni hiding in a hollow rock. Signed: Toriuken Kioseï.

2766.—*Niguromé*, *mokko*, with gilt edge, inlaid in high relief with theatrical masks in various metals and with musical instruments, umbrellas, drums, fan, *hossu*, *gohei*, treasures of the *Takarabune* in silver and gold damascene. Signed: Komai. mid. xix.

2767.—*Niguromé*, *mokko*, with gilt edge, one face treated as a graveyard in which four skeletons are frolicking amongst the tombs, one carries a *sotoba*, another is perched in a tree, a third balances on top of a tomb, a fourth throws a tree branch removed from a flower vase; at back, three skeletons taking down a canopy; the ground inlaid proper, with gold, in all details of field, grass, and building decoration respectively. Signed: Komai. mid. xix.

2768.—*Niguromé*, *mokko* shaped, the edge gilt, both faces chased in waves with silver crests of breaking foam, carp passing to and fro, from one side to the other, two gilt, one silver, two *shakudō*, one *shibuichi*. Signed: Komai. mid. xix.

2769.—*Niguromé*, *mokko* with gilt edge, inlaid in high relief with *oni* at play in an apartment, the details of which are gorgeously inlaid in gold damascene. Signed: Komai. mid. xix.

2770.—*Menuki*, *shibuichi*, pair, each a snake partly coiled on itself. Signed: Koreyoshi.

2771.—*Iron*, rounded oblong shape, unevenly hammered, chased in relief with an ascending dragon, flames, tail spike, feelers, eyes and fangs inlaid gold *nunomé*; at the back clouds. Signed: Koun (*Ko=Hiro*). xviii.

2772.—*Kogai*, split, small, for *tanto*, *shibuichi*, decorated in relief with three maple leaves gilt, and three dew drops. Signed: Koretoshi. xix.

2773.—*F.K.*, *shibuichi*; *F.*, inlaid in high relief with figures of Chinese warriors (*shakudō*) flying from Chohi on horseback, modelled in high relief, almost in the round, on bridge. Signed: Ashiware Kunimitsu. xix.

2774.—*Shibuichi*, *nanako* ground in parts, worked in very high relief with a composition of rocks through which a waterfall wends its way; in an opening a *karashishi* in full round appears snarling, the animal is almost loose in the hole, its spots and *rosettes* of hair centred with *shakudō*, the rocks are sprayed with dots of gold. Signed: Sasaki Kunimitsu, *Heianjo* (*i.e.*, of Kyoto). xix.

2775.—*K.*, *shibuichi*, chased and inlaid in very high relief with Endo Morito under the waterfall (vertical). Signed: Soseido Masaaki with *Kakihan*.

2776.—*F.K.*, *shakudō*, deeply chased as a *karashishi*, the *fuchi*, waterfall and clouds. Signed: Masachika. xix.

J. C. HAWKSHAW COLLECTION.

2777.—*Iron*, circular, a crane chased in *intaglio* with the body in relief above the face of the guard; on the back a tall basket and a bowl. Signed: Tsuda Masaharu.

2778.—*Shibuichi*, rounded square, moonlight view of a temple in the mountains, clouds touched with gold in *nunomé*; *shakudō* pine trees, roofs and verandahs, small trees gold. Signed: Yuhōken Masahiro of Kaifu, *Kakihan* inlaid in gold. Dated Kinoe. either 1854 or 1864.

2779.—*K.*, *shibuichi*, chased and inlaid in low relief with a castle seen across a lake in the distance, the roof and wall tiles *shakudō* with gold ridges, pine tree, *shakudō*, and posts gold along the coast of the lake; on the foreground, clump of trees, *shakudō*, net posts gold, and three sails, silver with gold mast and ropes. Inscribed: *Fuetsu san fumoto Nagahimé shigi oite* (made at Nagahimé, under the mountain Fuetsu san). Signed: Yuhoken (Yumeiken) Masahiro of Koyo (Kai) with *Kakihan*. xix.

2780.—*F.K.*, *shibuichi*, inlaid and chased in relief with views of Omi; *K.*, the geese at Katada; *F.*, bridge of Seta, minute work. Signed: Yumeiken Masahiro with *Kakihan* in gold.

2781.—*Kojiri* and *Kurikata* en suite.

2782.—*F.K.*, *shibuichi*, *K.*, *tiger* in a storm; *F.*, rabbit and weasel flying in the rain, tree inlaid copper. Signed: Masakage.

2783.—*Iron*, circular, chased on one side with a branch of chrysanthemum in relief, in imitation of fat brush strokes, inlaid with the seal *Nampin*; on the other side, under a full moon showing amongst clouds, two sails in low relief coming towards the shore, indicated by the tops of five posts used for drying nets. Signed: Masakatsu, after the drawing of Kiku Nampin. circa 1800.

2784.—*K.*, *shakudō*, punctuate *ishimé* in a frame, chased and inlaid with Hotei, his bag and two boys in a boat. Signed: Masakatsu. xix.

2785.—*K.*, *copper*, with gilt frame and inlaid *shakudō* plaque, chased and inlaid in high relief with three rats, one of which white, and five rice bales. Signed: Masakiyo with *Kakihan*.

2786.—*K.*, *copper*, *nanako* ground in frame, inlaid in *shakudō* and silver with a plum branch in bloom; the back engraved in *katakiri* with a bamboo. Signed: Kono Masakuni.

2787.—*Iron*, almost circular, slightly bi-concave, chased in low relief with a tree bare of any leaves but covered with a creeping plant; on the ground grow bamboos. Signed: Ichiriusai Masamitsu made by request. xix.

2788.—*Sentoku*, lozenge with rounded corners, *ishimé* surface, an eagle swooping down a rocky hole in which a small monkey is hidden. Signed: Masamitsu. late xviii. or early xix.

2789.—*Shibuichi*, polished surface, the Seven Sages in the Bamboo Grove. Signed: Joriuken Masanaga. ? late xviii. or xix.

2790.—*Iron*, a pine tree with a squirrel perched on the highest branch, chased in the round, the bushy tail of the squirrel closing the outline, right to the root of the tree. Signed: Masanobu in gold wire. late xviii.

J. C. HAWKSHAW COLLECTION.

2791.—*K.*, *sentoku*, engraved with a long gourd in *intaglio* and inlaid with the leaves, flowers and tendrils of the gourd vine in *shakudō*, copper gilt and silver. Signed : Masatoshi. xix.

2792.—*Iron*, irregularly round, a *shachihoko* chased in relief in swirling waves, chased on face and edge and forming the outline, the fangs, feelers, eye and tongue inlaid gold, also some dots of spray. Signed : Masatsuné of Nasu (*Shimotsuké*). late xviii. or early xix.

2793.—*Iron*, a dragon coiled on itself, chased in the round. Signed : *Hon Koku* Masayoshi with *Kakihan*. xix.

2794.—*Shakudō*, *nanako*, with dragon in high relief, passing through the surface. Signed : *Keishi no jiu* Masayoshi.

2795.—*Iron*, chased with a sinuous groove filled with small black dots, a stream, and tadpoles ; on one side a big frog, copper and *shakudō* ; on the reverse six tadpoles, *shakudō*, in high relief. Signed in gold : Masayuki (same signature as Nomura Masayuki, but *not* in *sosho*). xix.

2796.—*Iron*, the three mystic apes, arranged in a rounded outline, the long arm of the upper monkey stops the mouth of one and the ear of the other, the arms of the second close one eye of the first and the second ear of the third, whose arms close the right eye of the topmost ape and the mouth of the second, *marubori* with surface modelling of the fur, much corroded by rust. Signed : Masanori. circa 1700.

2797.—*Iron*, square with rounded corners and sides, narrow raised rim, chased in *intaglio rilievo* with a crouching tiger, the head in relief with pupils inlaid gold ; at the back small bamboo and stream. Signed : Masanao with *Kakihan*. (? Nomura).

2798.—*Menuki*, the attendant of Kwanyu, holding his halberd, copper, *shakudō*, silver. Signed : Masayuki. xix.

2799.—*K.*, *shibuichi*, chased and inlaid in high relief with a tigress carrying her cub on her back across a river. Signed : Yamanaka Mitsumasu with *Kakihan*.

2800.—*K.*, *shakudō*, chased in low relief and inlaid in relief with two boars (one *shibuichi*, one gilt) descending a rocky slope towards a small waterfall. Inscribed : Made by Ichiriu Michinaga, at the age of 73 from the idea of Mr. Fukuchi (*Fukuchi shi no Konomi yori*). xix.

2801.—*Shakudō*, inlaid with gold, a priest on a bridge of planks in an iris pond, in the distance a range of mountains hidden in golden clouds ; part of the landscape called *yatsunashi*, the eight bridges. Signed on the reverse : Hokushinsai Gazan Masayuki (probably Masayuki Fujiki). circa 1800.

2802.—*Shakudō*, *nanako* ground, the *oni yarai* ceremony, the householder throwing peas out of a box, while his little boy picks them up on the floor, high relief inlay in silver and gold. Note the tobacco pouch with gourd *netsuké*. On the back, under the shadow of a pine tree, the back of the house is seen, with the charm of holly and sardine's head stuck in a window. Signed : Kiriki Mitsumine of Yedo (*Toshogun no jiu*) with *Kakihan*. xix.

J. C. HAWKSHAW COLLECTION.

2803.—*Shakudō*, polished surface with raised rim, a sunset in spring; under a cherry tree in bloom the top of which is partly hidden in a golden cloud (*pointillé*), *togidashi* capers a horse modelled in high relief (gold) under the falling petals; on the ground, dandelion and violets in flower. Signed: Shinriusai Mitsunaga with *Kakihan*. circa 1860.

2804.—*Shakudō*, *ishimé* surface, each piece decorated with a big crab, gilt, bold design. Signed: Kichiyama Mitsunobu. xix.

2805.—*Iron*, *mokko* shape, with irregularly hammered raised edge, inlaid on one side with two *jude* and one *tanzaku* (*shakudō*, *shibuichi*, gold) and engraved on the other with a *hokku* poem. Signed: Shigetsushi Mitsutaké (*Koretsu*). xix.

2806.—*F.K.*, *shakudō*, *nanako*; *K.*, inlaid with hotaru in flight and reeds; *F.*, with stream cut out, rocks and reeds inlaid. Signed: Mitsuyoshi with *Kakihan*.

2807.—*F.K.*, *shibuichi*, inlaid with two cranes standing on *kashira* (*shakudō* and silver), the *fuchi* softly modelled with snow-covered reeds. Signed: Mitsuyoshi.

2808.—*Menuki*, *shakudō*, inlaid, the Kanshin episode. *Menuki*, *shakudō*, inlaid, Shoki. Signed: Toshinaga. *Menuki*, *shibuichi*, part gilt, repoussé, Hotei in his bag offering a gilt *tama* to a couple of children. Signed: Mitsuyoshi.

2809.—*Iron*, circular, with raised rim, the ground perforated with several holes, and decorated with a salamander chased in relief attempting to crawl through one of the holes. Signed: Moriye, dated Tempo IV. 1833.

2810.—*Shakudō*, *ishimé*, each piece inlaid with a long arm monkey on a cherry tree in flower; usual “*Yoshino no Sakura*” amas of blooms. Signed: Moriyoshi.

2811.—*K.*, very dark *shibuichi*, engraved in *katakiri* and *kebori* with a pine trunk and two branches. Signed: Moroka (Ishiyama Mototada).

2812.—*K.*, *shakudō*, *nanako* ground in frame, chased in relief with a centipede, the eyes inlaid gold. Signed: Moroka (doubtful). end xviii.

2813.—*K.*, *copper*, chased as a tree trunk with a branch lopped off from which springs a small twig, gold and *shakudō*, apparently *nanten* or some kind of ash; a *cicadae* running up the trunk, inlaid in relief, *shakudō* back. Signed: Motochika with *Kakihan*.

2814.—*K.*, *ebony wood*, inlaid in high relief with three *kanamono* illustrating the “Rats Wedding;” two bearers of halberd and lantern, the bridal palanquin, two bearers of boxes. Signed: (Heimon) Shokatei Motohiro (for the subject) and (Jiho) Kaigiokudo Masateru (for the groundwork).

2815.—*Iron*, circular rim enclosing a pine tree and a plum tree in bloom, with a swallow in flight, modelled in the round; one of the plum branches twisted in a loop around the main stem. Signed: Yamato no Kami Motonobu (moto=hon).

2816.—*Copper*, covered with silver, the Semmin Kanzan with an unrolled scroll; worked on the round, the boy's clothes gilt. Signed: Sori (Munesato with 7 strokes Ri). early xviii.

J. C. HAWKSHAW COLLECTION.

2817.—*F.K.*, iron, inlaid in high relief, the *kashira* with a stag beetle, *shakudō*; *fuchi* with another beetle, copper, passing through the earth, also dandelion, *shibuichi* and copper gilt. Signed: Seishinshi Muneyoshi. xix.

2818.—*Shakudō*, with *nanako* ground and gilt rim, a hunt, sixteen hunters on horseback or on foot, a number of loose horses, monkeys, deer, rabbits, geese, all in high relief of *shakudō* gilt and silver; the men have spears and loaded lassoes (*bolas*) some of the animals are humorously treated. Signed: Muneyoshi of Kwaraku (Kyoto). xix.

2819.—*Iron*, circular, with raised roped rim; two horses chased in the round, the manes once inlaid with gold wire. Signed: Murashigé. xviii.

2820.—*Silver*, chased all over with peonies. Signed: Hirose Nagachika. xix.

2821.—*F.K.*, *shakudō*, *nanako*, inlaid in relief; *K.*, with woman winnowing rice under a willow tree; *F.* with men carrying rice sheaves and children with basins. Signed: Nagamine of Kwaraku (Kyoto).

2822.—*Shakudō*, *nanako*, with gilt edge, inlaid with the herbs of autumn and a dragon-fly. Signed: Imai Nagataké with *Kakihan*. xix.

2823.—*Shibuichi*, *ishimé* surface, inlaid with minute flowers and a grasshopper. Signed: Imai Nagataké with *Kakihan*. xix.

2824.—*Shibuichi*, small *tsuba*, chased with two openings in a rocky cliff, in one of which runs a waterfall, whilst in the other stands Jurojin, with his staff, fan and crane, modelled in the round. Signed: Kakujusha Nagayoshi (*Eikichi*). xix.

2825.—*K.*, *shibuichi*, chased with a small Fukurokuju holding a staff with *makimono* attached (inlaid copper and *shakudō*); vertical. Signed: Naochika.

2826.—*Shibuichi*, a man seated in a cottage, looking at the moon on a winter's night. Signed: Naochika. (? pupil of Sadachika Nomoto).

2827.—*K.*, *shakudō*, *nanako* ground with gilt frame, inlaid in relief with dragon-fly, praying mantis, butterfly, *kirigirisu* amongst autumn plants, *lespedeza* and chrysanthemum. Signed: Etteishi Naohiro.

2828.—*K.*, *shibuichi*, *nanako* ground, chased in relief with a young warrior in armour on horseback beneath a pine tree; vertical design. Signed: Kaikudo Naohisa (*Naotoshi*) with *Kakihan*.

2829.—*K.*, *shibuichi*, chased and inlaid with the poet Rihaku and his boy attendant, waterfall at top; vertical. Signed: Naokage with *Kakihan*.

2830.—*K.*, *sentoku*, chased with a small Jurojin holding a *shakudō* staff and a *makimono*, the head silver, details of dress gilt; vertical. Signed: Naokage. xix.

2831.—*Iron*, *mokko* shape nearly cruciform, chased and inlaid in high relief with *susuki* grass (inflorescences and dewdrops gilt) and a dragon fly (*shakudō*, legs and eyes gilt). Signed: Arikawa Naomasa with *Kakihan*. xviii.

J. C. HAWKSHAW COLLECTION.

2832.—*Niguiromé*, inlaid in high relief with two *karashishi* dancers. Signed: Naomichi with *Kakihan*. xix.

2833.—*K.*, *shakudō*, *nanako* ground in gilt frame, chased in relief with a *tachi*, the scabbard of which bears the crest *Maru ni Kaji* repeated six times; small gold plate added diagonally at back. Signed: Riushiken Kanehara Naosada of Kifu (Wakayama) with *Kakihan*.

2834.—*K.*, *shibuichi*, chased in *intaglio relieved*, Shoki on a high rock has tied an *oni* by the ankles to a long creeper, and lowers it down to fetch his sword at the foot of the cliff; Shoki's cap and sword and the *oni*'s trousers inlaid gold. Signed: Riushiken Naosada with *Kakihan*. xix.

2835.—*K.*, *copper*, repoussé with a huge Benkei in a cave holding a rosary and *makimono*, part silver, a small Ushiwaka kneeling in front. Signed on the face: Naoshigé! xix.

2836.—*F.K.*, *shibuichi*, inlaid, in relief with Kwanyu and Komei; *F.*, a war chariot, *intaglio relieved*. Signed: Naotaké with *Kakihan*. early xix.

2837.—*F.K.*, *shibuichi*, *K.*, chased in low relief with a pine tree and inlaid with crescent moon; *F.*, inlaid in high relief with Tobosaku holding a peach, in silver clouds, minute inlay and profusion of colour. Signed: Toriuken Naotoshi (probably Okamoto). xix.

2838.—*K.*, *shibuichi*, Toyotomi Hideyoshi seated in armour under his standard (the *Kiri mon*), high relief inlay. Signed: Naotoshi with *Kakihan*.

2839.—*Shibuichi*, chased in high relief with Endo Morito (Mongaku Shōnin) under the waterfall, Seitaka Doji beckoning to him; the bell and rosary of Endo Morito gold, the face and hands of Seitaka silver, his lotus and details of dress gold, small bamboo growth all over the rocks, gold; at the back another waterfall. Signed: Hoyusai Naotsuné (*Shingi*) with *Kakihan*. middle xix.

2840.—*Shakudō*, small tsuba chased with a rocky cliff and waterfall, in the stream issuing from the latter Taikobo fishing without bait. Signed: Ikkwansai Naoyoshi. xix.

2841.—*Iron*, *mokko* shape, inlaid in very high relief with a plum tree (*shakudō*) in bloom, very thick silver petals, the centre a gilt disk with radiating lines by way of antherae. Signed on a silver plate: Ittosai (*to* in *kana*), and on a gold plate: Naoyoshi. xix.

2842.—*K.*, *shibuichi*, inlaid in high relief with the red Deva, one of the Ni Ō behind the enclosure. Signed: Naoyuki.

2843.—*Iron*, *tachi* shape, with small *udenuki ana* narrow border, enclosing an *ishimé* surface chased in low relief with peonies (with gold antherae). Signed: Naoyuki.

2844.—*K.*, *shakudō*, chased and inlaid with Jurojin and a deer under a pine tree (engraved). Signed: Rifudō Nobumasa. xix.

2845.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with a bat, and small plant; *F.*, with rat and Daikoku's hammer. Signed: Nobumasa. xix.

2846.—*Iron*, two tortoises, *minogamé*, head to tail, chased in the round. Signed: Nobusada. Seems to be a cast reproduction. ? xvii.-xviii.

J. C. HAWKSHAW COLLECTION.

2847.—*Iron*, almost circular rim enclosing an old pine tree with an eagle perched on a branch, chased in full round, eyes gold, and dots of gold on the pine trunk. Signed: Nobunori (*Nori=Toku*). xviii.

2848.—*Iron*, rounded square, treated in Choshu style, in the moonlight a plantation of fir trees, above which flies a cuckoo; moon inlaid silver partly hidden behind clouds, cuckoo copper gilt. Signed: Nobuzumi of Yamaguchi, Suwo. xix.

2849.—*K.*, *shibuichi*, *hari ishimé* surface, three sparrows chased and inlaid in high relief, and small bamboo grass covered with snow; the back *shibuichi* engraved in wavy lines. Signed on the edge: Noriaki with *Kakihan*. xix.

2850.—*F.K.*, inlaid each with a Chinese painter (*shiiremono*). Signed: Norihisa. xix.

2851.—*F.K.*, *iron*, inlaid, *kashira* with a Chinese sage playing the *koto*, *fuchi* with a Chinese and a *go* board, *shiiremono*. Signed: Norihisa; pair with above.

2852.—*K.*, *shibuichi*, engraved with a willow in *katakiri* on a branch of which a raven is perched (*shakudō hirazōgan*) in front of a silver moon; back *shakudō*, engraved with a continuation of the design; vertical. Inscribed: *Imitation of the work of Rinsendo*. Signed: Shotosha Norinao. Tsuji school.

2853.—*K.*, *shibuichi*, engraved in *katakiri* with a willow above a stream, on a branch of which are perched two crows (*shakudō*) the head of one partly impinging upon the silver disk of the moon; other crow at back; vertical (compare above).

2854.—*F.K.*, *niguromé*, inlaid in relief; *K.*, with a Jurojin, full length; *F.*, with Hotei in his bag (cloth gilt and engraved). Signed: Noriyoshi. (? pupil of Muneta).

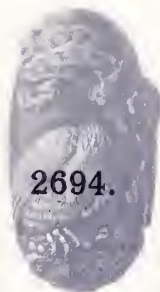
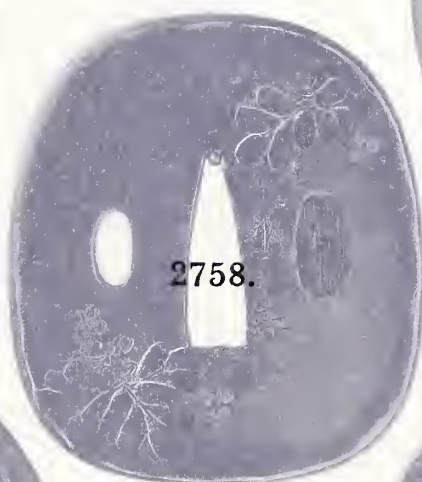
2855.—*K.*, *silver*, with *ishimé* surface, inlaid in high relief with a *namazu*, *shakudō*. Signed in *sosho*: Noriyuki. xix.

2856.—*K.*, *shibuichi*, chased with a thundercloud in relief and inlaid with Raijin and his drum (copper, silver and *shakudō* drum) lightning in *hirazōgan*, the oni apparently intently watching the earth; at the back, in *hirazōgan* inlay, a woman asleep, her breast bare, and *kimono* partly open showing her legs, holding a fan in her hand, in front of a screen decorated with a landscape, Erotic composition, very minute work. Microscopic signature: Tokosen Norindo with *Kakihan*. xix.

2857.—*F.K.*, *shibuichi*, inlaid, minutely chased in low relief; *K.*, with a Chinese half drunk and another writing in cursive Jo . . .; *F.*, Chinese ready to drink, another watching him, another in front of a table charged with *koro*, *kogo*, flower arrangement before a *kakemono* of Hotei; besides vase and utensils. Signed: Minayama Okio with *Kakihan*.

2858.—*K.*, *sentoku*, engraved in *katakiri* and *kebori* with a flowering plum branch, and inlaid with a moon disc in silver, engraved with wavy lines at back. Signed: Minayama Ōki with *Kakihan*.

2859.—*Iron*, with slightly raised rim, decorated with two pine needles (copper with gold socket) and a fir cone dried up and empty, in very high relief in the round (iron, touched with gold on



J. C. HAWKSHAW COLLECTION.

2847.—Iron, almost circular rim enclosing an old pine tree with an eagle perched on a branch, rimmed in full round eyes gold, and ~~4400S~~ gold on the pine trunk. Signed: Nobunori (Mito-Fado). xviii.

2848.—Iron, rounded square, treated in Choshu style, in the moonlight a plantation of ~~5772S~~ rice which the cuckoo, moon inlaid silver partly hidden behind clouds, ~~885~~ cuckoo copper gate. Signed: Nobunori of Yamaguchi Suwa. xix.

2849.—K., shibuichi, *haru umi* surface, three sparrows chased and inlaid in high relief, and ~~5772S~~ cuckoo gate covered with snow; the back *shibuichi* engraved in wavy lines. Signed on the edge: Norindo with *Kakihan*. xix.

2850.—K. 22 inlaid each with a Chinese painter (*shiiremono*). Signed: Norihisa. xix.

2851.—K. iron, inlaid, *kashira* with a Chinese sage playing the *hute*, *fuchi* with a Chinese ~~0072S~~ *shiiremono*. Signed: Norihisa; pair with above.

2852.—K., *shibuichi*, engraved with a willow in *katakiri* on a branch of which a raven is perched (*shakudō hirazōgan*) in front of a silver moon; back *shakudō*, engraved with a continuation of the design, vertical. Inscribed: *Imitation of the work of Rinsendo*. Signed: Shotetsu Norinao. Tsuji school.

2853.—K., *shibuichi*, engraved in *katakiri* with a willow above a stream, on a branch of which are perched two crows (*shakudō*) the head of one partly impinging upon the silver disk of the moon; ~~7648S~~ back; vertical (compare above). ~~0412S~~

2854.—F.K., *nigurame*, inlaid in relief; K., with a Jurojin, full length; F., with Hotei in his ~~1300~~ *hotei*, gilt and engraved. Signed: Noriyoshi. (? pupil of Muneta).

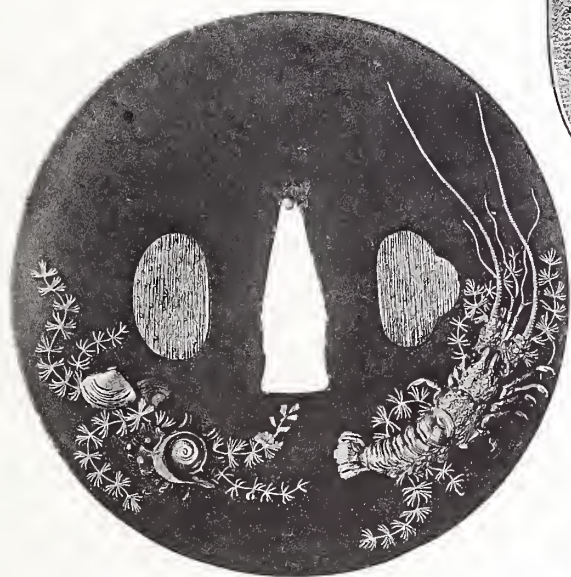
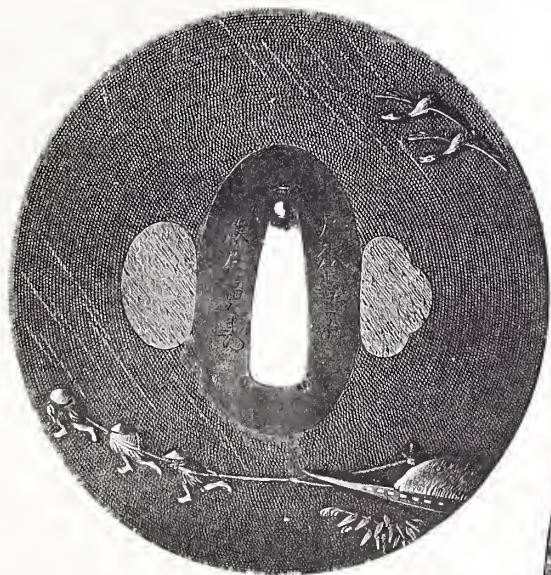
2855.—K., silver, with *shimé* surface, inlaid in high relief with a *namazu*, *shakudō*. Signed on edge: Noriyuki. xix.

2856.—K., *shibuichi*, chased with a thundercloud in relief and inlaid with Raijin and his drum (copper, silver and ~~8272S~~ *shakudō* drum) lightning in *hirazōgan*, the oni apparently intently watching the action, at the back, in *hirazōgan* inlay, a woman asleep, her breast bare, and *kimono* partly open revealing her legs, holding a fan in her hand, in front of a screen decorated with a landscape, Edo representation, very minute work. Microscopic signature: Tokosen Norindo with *Kakihan*. xix.

2857.—F.K., *shibuichi*, minutely chased in low relief; K., with a Chinese half drunk and another waiting in cursive Jō (Chinese ready to drink, another watching him, another in front of a table charged with *chrysanthemum* flower arrangement before a *kakemono* of Hotei; besides vase and *chrysanthemum*. Signed: Minakata Norio with *Kakihan*.

2858.—~~2272S~~ *shibuichi* engraved in *kakihan* and *kebori* with a flowering plum branch, and inlaid with a moon disk in silver, engraved with wavy lines at back. Signed: Minakata Norio with *Kakihan*. ~~1872S~~

2859.—Iron, with slightly raised rim, engraved with two pine needles (copper with *shakudō*) and a fir cone (silver with *shakudō*) on the round (iron, rounded with *shakudō* on ~~2694S~~ edge).



J. C. HAWKSHAW COLLECTION.

two scales) and on the back with one pine needle and a small immature cone, also in high relief. Signed : Raimeisai.

2860.—*Menuki*, *shakudō*, pair of galloping horses' mane, tail and spots gold. Signed : Rengi (Tsuranori).

2861.—*Shibuichi*, *mokko* shape, polished surface ; in the distance the sun setting in the clouds, two crows in flight (*shakudō hirazōgan*) under a pine tree (*katakiri*). Signed : Rinsendo, seal *Mitsumasa* ?

2862.—*K.*, *copper*, star *ishimé* ground, inlaid in high relief with toys ; a *tengu* mask, *Inu bariko*, *tatebina*, *dendentaiko* and dumb-bell. Signed : Riokwaan Ama no kihei saku ; brass blade. xix.

2863.—*Sentoku*, octagonal with slightly rounded angles, the surface polished and etched with acid on both sides with a design of dragons and waves. Signed : Riosai. late xviii. or early xix.

2864.—*F.K.*, *shakudō*, with border of silver imitating snow ; *K.*, a cast iron *chagama* ; *F.*, *cha ire*, dipper, bowl and *chasutsu*. Signed : Riusei with *Kakihan*. xix.

2865.—*K.*, *sentokudō*, engraved with a cherry tree and a poem, inlaid in *hirazōgan* with two *tatebina* in *shibuichi*, gold, *shakudō* and silver faces, finished *kebori* ; vertical. Signed : Riwo (*old badger*), aged 75.

2866.—*Menuki*, *Hotei*, silver, holding a *kiku*, seated against his bag. Signed : Riushatei.

2867.—*K.*, *shakudō*, chased and inlaid with the Pine of Karasaki in a storm, the back partly gilt. Signed : Rizan, by special order. xix.

2868.—*Iron*, large circular rim (94 m.m.) enclosing a bamboo twig with three leaves, and a single spray of *paulownia*, the five blossoms tipped with gold *nunomé*. Signed : Sadakane of Kishu. early xviii.

2869.—*Iron*, hexagonal, polished surface decorated in *intaglio* with a cherry tree from the flowers of which a few petals are falling over a plank bridge faintly outlined. Signed : Sadakane of Kishu. early xviii.

2870.—*Iron*, circular, bamboo rim, with three groups of three bamboo leaves inside, *sasa no maru*. Signed : Sadakane of Kishu. early xviii.

2871.—*Iron*, circular rim, enclosing two circles and two arcs of circle in openwork. Signed : Sadakane of Kishu.

2872.—*Iron*, circular, thick with both sides lightly engraved in sluggish waves, inlaid with seven Chinese coins on the face and five on the back (bronze and brass). Signed : Okuya Sadayoshi of Yamashiro. xvii.

2873.—*Iron*, *mokko* shape, flat with very slightly raised rim, the ground etched to show the wood grain due to forging. Signed : San kei (*Tansuishi*) with *Kakihan*. xix.

2874.—*Iron*, *tachi* shape, *aoi* with bevelled rim, and small *udenuki ana*, the face decorated with small silver *chidori* in flight over a big wave dotted with gold spray. Signed : Seisendo. xix.

J. C. HAWKSHAW COLLECTION.

2875.—*K.*, *sentokudō*, inlaid in high relief with Fuji in *niguiromé* capped with silver, and the sun (gold) appearing behind; mokume back. Signed: Takaki mondo no sho Minamoto Seitan with *Kakihan*.

2876.—*Shibuichi*, small tsuba, lenticular, polished surface, inlaid in relief on the face with two tortoises (gold and copper); on the back, engraved with a bamboo growing behind a rough rock, chased out of the solid in high relief. Signed: Semposai, seal in the shape of a *koro*, engraved and gilt.

2877.—*K.*, *shakudō*, with *ishimé* surface, backed with *shibuichi*, chased with Chōhi on the bridge in high relief: the bridge gilt in *ishimé* partly showing the *shakudō* ground. Inscribed: made very carefully and respectfully for someone from Koresaka, and signed: Semposai, with seal. xix.

2878.—*K.*, *shibuichi*, Fuji in gold and silver showing in an opening of the clouds. Signed: Semposai.

2879.—*Sentoku*, modelled in *intaglio rilievo* in soft curves with a growth of frond-like mosses. Signed: Setsuko. xviii.

2880.—*K.*, *silver*, inlaid in high relief with Kwanyu in full armour standing under a peach tree, his dress inlaid with gold and copper patterns; at the back, a bird of paradise on a branch of cherry tree; vertical. Signed on a gold plate: Settsuga. xix.

2881.—*K.*, *copper*, *ishimé* surface, inlaid with an old iron arrowhead, on the tang of which is inscribed the date Hogen, 2nd year 2nd month (1157), the point of the arrowhead decorated with gold *nunomé* (as a copy of Tametomo's famous arrows). Signed: Seikiro Sonwa. xviii.

2882.—*K.*, *shakudō*, chased and inlaid in high relief with a man ploughing a paddy field, the man copper, the plough and oxen *shakudō*, the ropes and harness gold, the field polished and engraved, the background *nanako*, rocks near the butt. Signed: Miagawa Shigehide with *Kakihan*. xix.

2883.—*Iron*, on one side, with tiger and bamboo in *katakiri*. Signed: Juriusai with *Kakihan*. The reverse, *shibuichi*, with an engraved design of chrysanthemums and gramineae. Signed: Shigemasa with *Kakihan*. xix.

2884.—*Iron*, with raised rim, circled with *shakudō*, Fuji in the background with gilt clouds, at the foot three small houses on the lake shore. Signed: Kato Shigemitsu. xix.

2885.—Half *iron*, half *shibuichi*, a ran (orchid) and butterflies. Signed: Matsuo Shigetaka. xix.

2886.—*Copper*, *mokko* shape, the rim and *seppa dai shakudō*, *nanako* ground in vertical lines, inlaid and chased in high relief with a dragon (*shakudō*) and clouds (copper) as usual ascending on the large guard, descending on the other. Signed: Giokukwosai Shigenao. early xix.

2887.—*Iron*, *mokko* shape, chased in relief upon a flat surface, with a dragon, passing from one side to the other, and a thundercloud; flames and thunderbolts gilt. Signed: Isshinsai Shiriu (*Tomotatsu*).

J. C. HAWKSHAW COLLECTION.

2888.—*F.K.*, iron, boldly chased in relief; *K.*, with tiger, stripes inlaid gold; *F.*, with dragon.
Signed: Sakamaki Shisen (perhaps Suminoyé): dated Bunkwa 6th, 6th month. 1809.

2889.—*F.K.*, *sentoku*, chased in low relief with Kanzan and Jittoku; *F.*, pine and besom.
Signed: Shuchikusai.

2890.—*Iron*, irregular heptagonal shape with slightly raised rim, the polished surface scratched with minute *Amida Yasuri* and engraved with a flock of fat geese walking; three on the face, five on the back, each with the one eye inlaid in gold. Signed: Hidetami (Shumin) with *Kakihan*.

2891.—*F.K.*, *shakudō*, chased as a rocky cliff, with a silver waterfall inlaid; *K.*, inlaid with a gold dragon almost in the round; *F.*, with a tiger in a grotto. Signed: Shunkai (*Harutsura*). xix.

2892.—*Menuki*, *shibuichi*, pair, one *minogame* and a bull. Signed: Shunzan.

2893.—*Shibuichi*, polished surface, silver rim, engraved on one side with three of the six poets.
Signed: Soho with *Kakihan*. late xviii.

2894.—*K.*, *shakudō*, *nanako* with raised frame, inlaid in high relief with a branch of lily, the flower and bud silver, the leaves and stamens gilt. Signed: Soho (*Munetoshi*) with *Kakihan*.

2895.—*Menuki*, pair, *shakudō* inlaid, laughing Hotei on bag, one holding a *tama*, the other a fan. Signed: Soho with *Kakihan*.

2896.—*K.*, *shakudō*, chased in *intaglio rilievo* with a boy throwing off a *shishi*'s mask in the dance *shakkyo*, whilst three boys at the back play the flute and drum; vertical on face. Signed: Soichi (Munekazu) with *Kakihan*.

2897.—*Iron*, chrysanthemum of thirty-six petals, chased aslant at thirty degrees to the face (suggesting a modern milling tool), but not separated by sawcuts. Signed: Soseido. xix.

2898.—*Iron*, square with rounded corners and high raised rim, unevenly punched ground, chased and inlaid with a dragon-fly and some rushes; stream at back; small *udenuki ana* lined with silver. Signed: Sukemitsu. xix.

2899.—*Iron*, circular, with a narrow rim and solid web, chased on one side with the regular *aoi mon*, and on the other with the *paulownia* crest of five and twice-three blossoms, in low relief. Signed: Nakamura Rokuyemon Tadamasa of Unshu (Dewa). xix.

2900.—*Iron*, a vase, decorated in gold *nunomé* as if it were in bronze, standing upon a square (cut in *kizukashi*), over which it is outlined, holding a plum branch (copper with gilt flowers), another flowering twig inlaid at the side; at the back, the same vase, decorated as with a pottery glaze in gold *nunomé*, holding a few daffodils also in gold with silver flowers. Signed: Kataoka Tadayoshi of Bōshu (Suwo).

2901.—*Sentoku*, the surface treated with acid, leaving hard irregular patches brighter and in very slight relief; chased in high relief with the Sennins Kanzan and Jittoku; clouds chased and partly inlaid with lines of silver and gold; at the back, a pine tree. Signed: Takayama with *Kakihan*. (? ? early) xviii.

J. C. HAWKSHAW COLLECTION.

2902.—*Shakudō*, *nanako*, inlaid in high relief with a quiver, riding stick and two fans. Signed: Tadayuki with *Kakihan*. xix.

2903.—*Copper*, small *tsuba*, *hari ishimé* surface, decorated in low relief with a dragon in a vortex of clouds and a big wave. Signed: Takenao with *Kakihan*. xix.

2904.—*Iron*, *auri* shape, polished, chased in low relief with Shoki on a rock (details of dress inlaid, *shakudō* and gold) threatening an *oni* who hides himself behind a large hat as a shield. Signed: Takenori of Mioshi with *Kakihan*.

2905.—*K.*, *shakudō*, the god of winds resting on his back in the moonlight, inlaid silver in high relief. Signed: . . . (illegible) Takuheki, preparator of Kwansai.

2906.—*Iron*, *auri* shape, raised rim, inlaid in high relief with the goddess Kwannon (gold) seated upon a dragon (*shakudō*, gold eyes and fangs); on the edge is inlaid a prayer. Signed: Teikan with *Kakihan*, dated Keio, *Rabbit year*, in the middle of spring, gold seal. 1867.

2907.—*Iron*, lozengular with rounded corners and slightly raised rim, decorated in *intaglio* and low relief chasing with the poet Rihaku drunk, held up by an attendant; at the back a waterfall, on the brink of which grow little flowers, inlaid silver. Signed: Teikan (Sadamoto) Shiho, at the age of 67, gold seal, and inscribed at back with a Chinese verse. 1894.

2908.—*K.*, *niguroomé*, inlaid in high relief with a spider and a fly. Signed: Tenmin.

2909.—*Iron*, circular, a Chinese in a *sampan* travelling up some river in the moonlight, with an incense burner alight in the centre of the boat, a man rowing at the stern, landscape of snow-laden bamboo surrounding a house, a branch of an old tree shooting over the river with golden buds; at the back, bridge over river and long inscription about the pleasures of drinking wine whilst admiring a beautiful landscape. Signed: Kinoshita Tessai carefully made this, in Nanki (Kii). circa 1815.

2910.—*K.*, *shibuichi*, inlaid in gold in relief with a clump of *lespedeza* growing by the side of a silver stream. Signed: Tetsuwo, seal Toshichika. xix.

2911.—*Shakudō*, the subject Tanabata, chased and inlaid, part gilt. Signed: To on gold plate on Kengiu, and I on Shokujo. xix.

2912.—*Menuki*, *shibuichi*, pair, each a monkey and young playing, finely chased, faces inlaid copper, eyes gold. Signed: Seiunsha Toho.

2913.—*Shibuichi*, Gentoku's flight on horseback. Signed: Uchigoye Tokitoshi with *Kakihan*.

2914.—*F.K.*, *shakudō*, chased and inlaid in very high relief on the *kashira* with an eagle swooping down and on the *fuchi* with a similar bird holding a monkey. Signed: Shuunto Tokiwo.

2915.—*Sentoku*, with raised edge, oval shape with four corners cut off, inlaid in high relief with a small dog (*shibuichi* with gold spots, *kebori* finish) curled up at the foot of a reed (gold inlay). Signed: Tokwa Sanjin, seal Teruaki. xix.

J. C. HAWKSHAW COLLECTION.

2916.—*F.K.*, *copper*, *nanako*, inlaid with a swallow and snow-covered plants in relief, also an ox in high relief, *shakudō* and silver, on *fuchi*, with three small dandelion. Signed: Tomoharu. xix.

2917.—*Iron*, six crests of two punctuated hawk's feathers upright in a circle (*Maru ni narabita no ha*), crest of the Kugé Daimio of Sekiyado, Shimosa. Signed: Tomohide of Sashu (Satsuma) and inscribed: Araki Kiumbei no Jo made this.

2918.—*Sentoku*, a cross of St. Andrew and a hollow square with outside corners cut, overlapping one another at right angles; thin edge with silver rims. The cross perforated with two peach flowers and two boar's eyes. Signed in *sosho*: Yasugawa Tomokiyo of Takaoka, Yetchu. xviii.

2919.—*Sentoku*, a pair, each being a coiled snake, modelled in the round, the scales of the belly silvered. Signed: Tomonobu *to* (cut by) in cursive writing (Modern Tokyo work). xix.

2920.—*Silver*, rounded *mokko* shape, inlaid with two herons in mother-of-pearl in a stream, water lilies inlaid copper and *shakudō* amongst engraved weeds, and two large lotus leaves (*shibuichi* at back), polished surface with hammered clouds. Signed in *sosho*: Tomotsune. xix.

2921.—*F.K.*, *shakudō*, *nanako*, inlaid in relief; *K.*, white elephant; *F.*, Chinese warrior seated with trumpet. Signed: Tomoyasu.

2922.—*K.*, *shakudō*, inlaid with a *namazu* in high relief in a stream (silver wire) and Kadori Miōjin gourd in hand running towards the fish. Signed: Minota Tomoyoshi with *Kakihan*, after Kenjo's design. xix.

2923.—*K.*, *shakudō*, *nanako* ground, inlaid in high relief with a cock pheasant and small bamboo; back *shibuichi*. Signed: Tomoyoshi, seal (*Chosai*). xix.

2924.—*Shakudō*, lenticular, polished surface, engraved with the six poets in *kebori* and minute *hirazōgan*. Signed: Ikkwansai Tomozane.

2925.—*Shibuichi*, small *tanto* tsuba, *mokko* shape, polished, decorated on the edge with a butterfly and a sprig of hydrangea, to which is attached a paper bearing the signature: Toshiaki. early xix.

2926.—*K.*, *shibuichi*, inlaid in relief with a *sambasso* performer wearing a *kokushiki* mask. Signed: Toshimei (*Nagaaki*). xix.

2927.—*K.*, *shakudō*, *nanako* in frame, chased and inlaid in relief with a bundle of *nusa* (gold, *shakudō*, silver binding) and two persimmons (copper and gold). Signed: Nagamichi (Toshimichi) with *Kakihan*. xix.

2928.—*Shibuichi*, *auri* shape with slightly raised rim, *ishimé* surface, patina imitating corroded old silver, inlaid in relief with Fukurokujiu in iron and *shakudō*, the dress picked up with gold inlay; the *minogamé*, in *shibuichi*, on the ground; at the back, a clump of mushrooms emblematic of longevity. Signed on a gold plate: Yeiso Toshinaga (? Okada). mid. xix.

J. C. HAWKSHAW COLLECTION.

2929.—*K.*, *shibuichi*, inlaid with a moon rising above the water and chased in *intaglio rilievo* with a fisherman in his boat, lifting with both hands a basket containing clams; on the front seat of the boat are autumn grasses inlaid in gold. Signed: Toshinori with *Kakihan*.

2930.—*Shibuichi*, polished, engraved and chased in relief with a figure of Fudo, under the waterfall, doing penance instead of Mongaku Shōnin; on the back, his sword. Signed: Toshiteru, by special order of Okada, after a design by Hanabusa Itcho, dated Kayei 5th. 1852.

2931.—*Silver*, openwork in the round, three monkeys wrestling. Signed: Ka Toshitsura (*Jukwan*). xix.

2932.—*K.*, *silver*, inlaid in high relief with two groups of monkeys, two having a tug-of-war with a rope, one holding a fan, another a peach, a third looking on. Back engraved in wavy lines; en suite with above. Signed: Ka Toshitsura.

2933.—*F.K.*, *shakudō*, inlaid in relief; *K.*, with a Chinese sage, seated; *F.*, with a tiger playing with a gourd. Signed: Yeiso Toshiyoshi (*Nagayoshi*). xix.

2934.—*Iron*, narrow rim enclosing a pine tree chased in the round, with a few patches of gold inlay and small bamboo leaves. Signed: Kurakawa Toyo, with obliterated *nunomé* gold seal. xviii.

2935.—*Iron*, polished surface oxydised to "blue," raised rim, a stork and a boat in a stream sheltered by rushes, *katakiri* and *intaglio rilievo*. Signed: Toyotaka in running hand. xix.

2936 A.—*K.*, *shakudo ishime*, surface inlaid in silver with a long fish amongst water weeds; conventional stream inlaid gold. (Cf. *F.K.* by Yasuchika). Signed: Shoriūsai Tsuneyuki.

web gold *nunomé*). Signed: Yasuhiro with *Kakihan*. xix.

2938.—*F.K.*, not a pair, *shibuichi*, inlaid; *K.*, with Susano Ō on a rock, sword in hand; *F.*, with a *maku* and lance showing behind. Signed: Nakano Yasuhide.

2939.—*K.*, *shibuichi*, inlaid in high relief with Ebisu holding a *tai* fish, fishing rod, creel and rock. Signed: Sekizanken Ishi, Yasutoshi. xix.

2940.—*F.K.*, *F.*, *shakudō*, *nanako* with gold rim, a procession of the imperial retainers, twenty-eight figures, with *Gosho Kuruma*, ox, banners, boxes, etc.; *K.*, *shakudō*, *nanako*, Tomomori on the waves. (*Omori* style). Signed: Yasuyuki. xviii.

2941.—*F.K.*, *shakudō*, *nanako*; *K.*, Tomomori ties himself to an anchor; *F.*, the Funa Benkei episode.

2942.—*F.K.*, *shakudō*, *nanako*; *K.*, capture of Tosabo Choshun; *F.*, the *Hasso tobi*.

The above three sets appear to have been mixed up before becoming part of this collection; it is probable that *F.* 2940 and *F.* 2942 are odd pieces, the proper pairs being then *K.* 2940, *K.* 2941, without *fuchi*, and *F.* 2941, *K.* 2942.

J. C. HAWKSHAW COLLECTION.

2943.—*Iron*, in the shape of a double plum blossom thickly modelled in lenticular form, three petals on each side partly hollowed like inkstones, and two perforated. Signed: Yasutsura Chugen Shinjin.

2944.—*Copper*, chased all over with chrysanthemum, the leaves nerved with gold. Signed: Narita Yeizui with *Kakihan*.

2945.—*F.K.*, *shibuichi*; *K.*, chased with a monkey showing a peach to his young, perched on his shoulder; *F.*, two monkeys seated in the moonlight. Signed: Shosanken Yoshi.

2946.—*Iron*, with slightly raised edge, a warrior on horseback, (*Akechi*) inlaid copper gilt, on the shore of lake Biwa. In the distance an old pine tree, the branches of which are supported on props (*Karasaki*); at the back one of the views of Omi, Katada with a flight of wild geese above the pier. Signed: Yoshiteru of Kwaraku (Kyoto) and inscribed on the face: Bunki 2. 1862.

2947.—*Iron*, chased as old wood, inlaid with *asagao* vine and a snail in relief. Signed: Yoshiaki.

2948.—*Iron*, large, both *riōhitsu* lined with silver and plugged with *shakudō*, chased in high relief with the eight-headed dragon (five heads on face, three on obverse). Signed: Otake Yoshiharu. xix.

2949.—*Iron*, *mokko* shape, with slightly raised rim, chased in relief with a carp amongst water weeds (gilt) in swirling water. Signed: Hōken Yoshihide of Goshu with *Kakihan*; (*Yoshi=kei=yuki*). xix.

2950.—*Copper*, thick large tsuba with large *kozuka* hole and small *kogai* hole plugged with copper, engraved in *katakiri* with the story *Momijigari*, the eyes and claws of the oni inlaid flat in silver, the eyes of Koremochi in gold, his *Kammuri* and the oni's weapon *shakudō*; at the back, old maple tree and fence. Signed: Carved by Yoshihisa (*Chinkin*). before 1781.

2951.—*Shibuichi*, inlaid in relief with sparrows and millet. Signed: Yoshihisa with *Kakihan*. xix.

2952.—*F.K.*, *shakudō*, *nanako* inlaid in high relief with a Chinese warrior on horseback, and another thrown from his horse. Signed: Yoshikane with *Kakihan*.

2953.—*Iron*, *mokko* shape, modification of an *aori* tsuba, the outline chased in a hollow raised rim, with one double diagonal chase, the thin field cut in *itozukashi* with three *paulownia* crests at the top and a butterfly at the lower corner. Signed: Yoshikata and on the other half of the *seppa dai* Ichi (same work as Naokatsu of Kotsuké). xix.

2954.—*F.K.*, *shakudō*, *nanako*, inlaid in Nara style with Yoshitsune under a tree, and the Ujigawa episode. Signed: Yoshimasa.

2955.—*F.K.*, *shakudō*, concentric *nanako*, inlaid in relief; *K.*, with *Tanuki* beating his belly; *F.*, with horse and pine tree. Signed: Unhōken Yoshimichi. xix.

2956.—*F.K.*, *niguromé*, two Genji warriors, one on the ground with the white banner, the other on horseback. Signed: Yoshimichi. xix.

J. C. HAWKSHAW COLLECTION.

2957.—*F.K.*, *shibuichi*, the Ujigawa episode, Yotsume no mon inlaid *shakudō* and silver on *shibuichi*. Signed : Yoshimitsu. xviii.-xix.

2958.—*K.*, *shibuichi*, inlaid in high relief with Asahina Saburo and one of the Ni Ō having a trial of strength in the game *makurabiki*; Ni Ō *shakudō* with gold scarf, all details and *mon* gilt. Signed : Itteisai Yoshinao with *Kakihan*.

2959.—*K.*, *shibuichi*, chased in high relief with an *anko*, angler fish, attached to a bamboo stick (this fish has so tough a skin that it is always hung against a wall to cut it up); the back engraved with a crowd on a bridge and Fuji in the distance, Nihonbashi fish market. Signed on the edge : Itteisai Hoguri Yoshinao.

2960.—*Shakudō*, inlaid, flat fishes and bamboo, part gilt. Signed : Okamura Yoshinobu.

2961.—*Iron*, *mokko* shape with large lobes, thin, the surface hammered unevenly, chased on the face with an inscription in *sosho* script running over the edge (undeciphered and said to be illegible by various Japanese friends). Signed : Suzuki Yoshinori of Kanazawa Kashu. xix.

2962.—*Shibuichi*, the Ujigawa episode, Nara style. Signed : Sato Yoshisada.

2963.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with two warriors. Signed : Yoshisada (Kaneko). xix.

2964.—*Shakudō*, chased all over in very low relief with waves, inlaid with Nasu no Yoichi (in high relief) on horseback, shooting at the Taira boat at Ujigawa and two Taira soldiers with halberd and grappling iron in a boat. Signed : Shunkodo Yoshitaka with *Kakihan*. mid. xix.

2965.—Pair of *iron menuki*, chased in the round, Marishiten the three-headed God of War standing on a boar, one piece right handed, the other left handed. Signed : Ujoken Yoshitané.

2966.—*Iron*, two bats and a deer modelled in full round, the eyes inlaid in stone. Signed : Yoshitané (inscription illegible except *Fuku Roku*, evidently a wish of longevity). xix.

2967.—*F.K.*, *iron*, chased in low soft relief and inlaid; *Fuchi*, with waves, clams, water weeds and shell imitating a bird; *Kashira* with two birds on a tree, copper and silver, sunset in gold *nunomé*. Signed : Takahashi Yoshitsugu.

2968.—*Iron*, rounded square, bi-concave, the paragon of virtue, Yoko, and the tiger; child in high relief (silver and *shakudō*), tiger in *intaglio rilievo* with stripes inlaid gold; at back a pine tree in high relief. Signed : Yoshitsugu.

2969.—*F.K.*, *iron*, chased with *susuki* grass; *K.*, inlaid with grasshopper in relief; *F.*, with a half moon. Signed : Yoshitsugu.

2970.—*F.K.*, *shakudō*, *nanako*, elongated *koi* fish, gilt, also water weeds gold wire inlaid, under *nanako*, Ishiguro style. Signed : Yoshitsugu with *Kakihan*. xix.

2971.—*F.K.*, *shibuichi*, inlaid in relief with umé trees in flower, *shibuichi* and *shakudō*, and with gilt bamboo. Signed : Yoshitsugu. xix.

2972.—*K.*, *sentokudo*, inlaid with Fuji, capped with silver, and with a pine in high relief. Signed : Yoshiyuki.

J. C. HAWKSHAW COLLECTION.

2973.—*K.*, *shibuichi*, chased with a wolf in repoussé and *susuki* grass; eyes, teeth and grass inlaid gold. Signed: Yoshiyuki (? Yamamoto). xix.

2974.—*Iron*, two cartouches cut through in *namako* shape, each enclosing one ascending and one descending dragon, with smooth elongated body. Signed: Yukinobu of Hayo.

2975.—*Shibuichi*, oval polished surface, the Ujigawa episode, Sasaki Takatsuna and Kajiware Kagesuye, chased in high relief, with great profusion of minute detail in gold *shakudō* and copper. Signed: Koyotei Yukiteru with *Kakihan*, dated Tempō 5. 1834.

2976.—*K.*, *iron*, with *shibuichi* back and rounded butt, decorated with a design of a lake shore, *kebori* and silver waves, overgrown with bamboo, on which stand two storks, watching three others in flight. Signed: Adachi Yusai, with seal. xix.

2977.—*Sentoku*, *tachi tsuba*, *aoi* shape, *ishimé* surface, plain on the back, the face decorated with a *wistaria* raceme in the form of half the crest "*nobori fuji*," and a geometrical *mon*. Signed: Zaisai (? the 1st). early xviii.

2978.—*Shakudō*, *aoi* shape, with raised rim, *ishimé* surface, two butterflies and tufts of grass in *itozukashi* style; reverse, one butterfly in gold, grass blades in gold. Signed: Zaisai, aged 80 years. Funada family, middle xviii.

2979.—*Copper*, irregular octagon with raised rim, large *tsuba*, with polished surface perforated with five arrowheads. Signed: Zaisai. xviii.

2980.—*Copper*, large circular, with thick *shakudō* rim, perforated with the silhouette of five arrowheads. Cf. above. late xviii.

ENAMELS, SHIPPO.

The use of enamels in sword furniture is said to have originated with Hirata Dōnin; the Japanese sources state that he learnt the art from some Korean craftsman, and that he used a very large number (six) of colours in gold cells, inlaid into iron bases.

Yet very little is known of the historical development of enamelling on sword furniture; most of it is ascribed to the Hirata family, from Dōnin (1646) to Narisuke (1816), but critical knowledge has been considerably impeded by the eagerness with which grinning forgers made for the late Mr. Bowes' specimens of all kinds, signed in accordance with the misguided opinions and ill-conceived theories which he had in all good faith put forward and strenuously defended, much doubt being felt as to whether they were even copies of the work of the men whose names they bore.

One of the Hirata however, Harunari, was not only an enameller, but an engraver of rare merit, of whose work the pair of *tsuba*, No. 2993 is a striking example.

2981.—*Iron*, small, *mokko* shape, with roped *shakudō* rim, inlaid with a plum tree on one side and a bamboo on the other, engraved, filled with *shiromé* and polished flat. Signed: Kunitomo Sadahidé.

J. C. HAWKSHAW COLLECTION.

2982.—*Iron*, circular, inlaid with a water wheel and waves in *shiromé*, *champlevé*. Signed : Sadahidé.

2983.—*Iron*, *mokko* shape, lenticular, chased with the broken bridge of Uji, filled in *champlevé*, in green enamel. Signed : Sadahidé.

2984.—*Iron*, *mokko* shape, a *Gosho guruma*, i.e., wheel of a palace chariot, in *champlevé*, *shiromé*. Signed : Sadahidé (Sadayei).

2985.—*Iron*, lenticular, polished surface inlaid in *champlevé* with *shiromé*, in a design of chrysanthemum with flowers and leaves and on the back as a broad key pattern. Signed : Sadahidé.

2986.—*Iron*, *tachi* shape, inlaid in *shiromé*, *champlevé* with a turnip on one side and a daikon on the other. Signed : Sadahidé.

2987.—*Iron*, circular, lenticular, inlaid in *champlevé* in *shiromé* with a bat on each side, the face being inlaid with a bat the ribs of which are iron, the other with engraved ribs.

2988.—*Iron*, square with rounded corners and sides, inlaid in *shiromé*, *champlevé*, with maple leaves on one side and a chrysanthemum branch on the other.

2989.—*Iron*, thin, circular, with silver rim, one side flat, inlaid with a hexagonal pattern of plaited lines, the other chased with a conventional scroll design radiating from the *seppa dai*, finished with gold buds and *nunomé* inlay over the tendrils, inlaid with curious, character-like designs in gold, the *kogai* hole a mere round hole (7 mm.) plugged and silvered over, the whole of the remaining surface covered with opaque green enamel ground flat. ? xvi.-xvii.

2990.—*Iron*, identical with above, but without any trace of *kogai* hole, and the back being *amida yasuri* in silver *nunomé* on coarse cross-hatching.

2991.—*Iron*, circular, identical technique with above, but with large rectangular *kozuka* hole, and a design of two stylised rain coats (like Chinese horse tails!) with cords and tassels, once covered with gold and silver in *nunomé*.

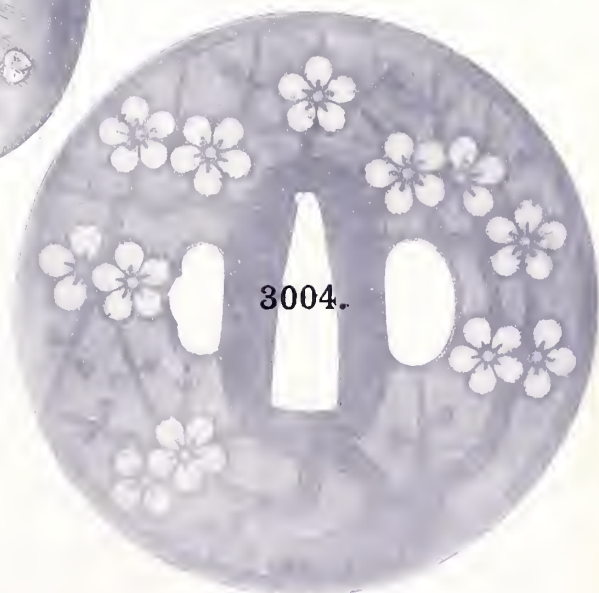
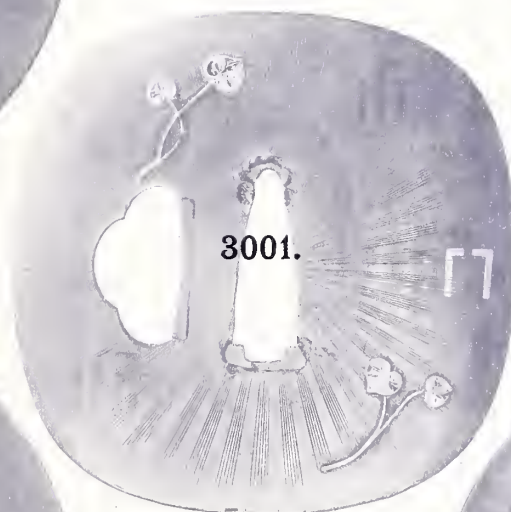
2992.—*Shakudō*, with gilt rim, rounded square, *ishimé* surface, an oak branch in *katakiri*, upon which is perched a hawk in coloured enamels (green, grey, purple) in gold outline, and lower, two swallows in flight, also in enamels. Signed : Hirata Harushige. xix.

2993.—*Shibuichi*, polished surface, a pair, decorated in *kebori* and *katakiri* engraving; on the large *tsuba*, under a pine tree, Hotei in his bag, pulled along the ground by children (both holes plugged in copper gilt, *ishimé* surface); on the small guard, a winter scene, children pulling a huge snowball with a rope, under snow laden bamboo. Signed : Hirata Harunari with *Kakihan*. early xix.

2994.—*K.*, *shakudō*, engraved with a standing figure of Hotei in *katakiri* and *kebori*. Signed : Harunari with *Kakihan* (Hirata) after the picture of Minenobu.

2995.—*K.*, *shibuichi*, engraved in *katakiri* with a tiger and a bamboo. Signed : Harunari with *Kakihan*.

2996.—*F.K.*, *shibuichi*, inlaid and chased in relief; *K.*, with Gentoku seen in profile, crowned, his dress inlaid with dragons in gold and copper, an attendant holds a fan, his face half on top and



2882.—Iron, circular, ground with a water wave and waves in *shiromé*, *champlevé*. Signed: Sadahidé.

2883.—Iron, round shape, lenticular, chased with the broken bridge of Uji, filled in *champlevé*, in green enamel ground. Signed: Sadahidé.

2884.—Iron, round shape, a *Goshu yama*, i.e., wheel of a palace chariot, in *champlevé*, *shiromé*. Signed: Sadahidé (Sadayei).

2885.—Iron, lenticular, polished surface inlaid in *champlevé* with *shiromé*, in a design of chrysanthemum flowers and leaves and on the back as a broad key pattern. Signed: Sadahidé.

2886.—Iron, *tachi* shape, inlaid in *shiromé*, *champlevé* with a turnip on one side and a daikon on the other. Signed: Sadahidé.

2887.—Iron, circular, lenticular, inlaid in *champlevé* in *shiromé* with a bat on each side, the face being inlaid with a bat the ribs of which are iron, the other with engraved ribs.

2888.—Iron, square with rounded corners and sides, inlaid in *shiromé* *champlevé* with maple leaves on one side and a chrysanthemum branch on the other.

2889.—Iron, thin, circular, with silver rim, one side flat, inlaid with a hexagonal pattern of raised lines, the other chased with a conventional scroll design radiating from the *appa dai*, finished with gold buds and *nunomé* inlay over the tendrils, inlaid with curious, character-like designs in gold, the *kogai* hole a mere round hole (7 mm.) plugged and silvered over, the whole of the remaining surface covered with opaque green enamel ground flat. ? xvi.-xvii.

2890.—Iron, identical with above, but without any trace of *kogai* hole, and the back being *yasuri* in silver *nunomé* on coarse cross-hatching.

2891.—Iron, circular, identical technique with above, but with large rectangular *kozuka* hole, and a design of two stylised rain coats (like Chinese horse tails!) with cords and tassels, once covered with gold and silver in *nunomé*.

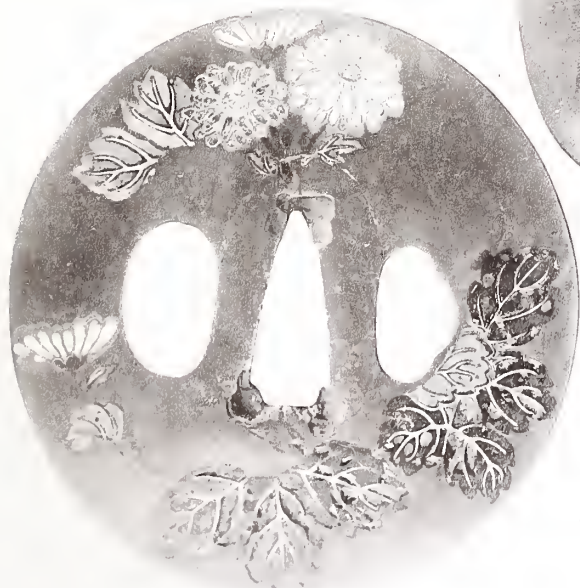
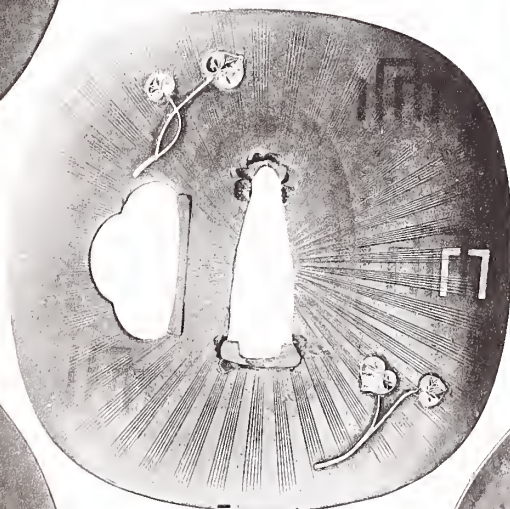
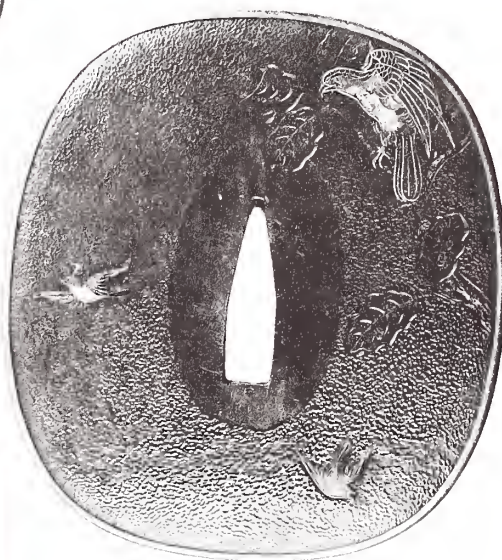
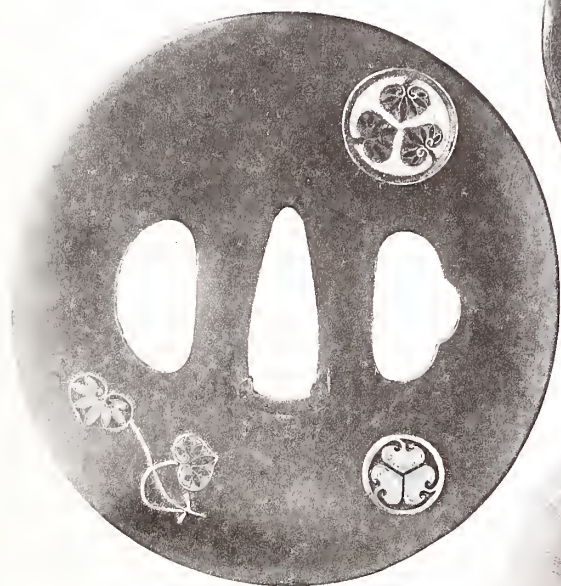
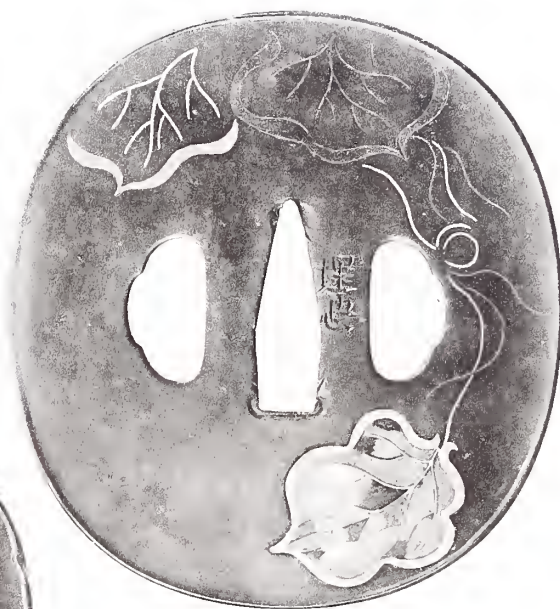
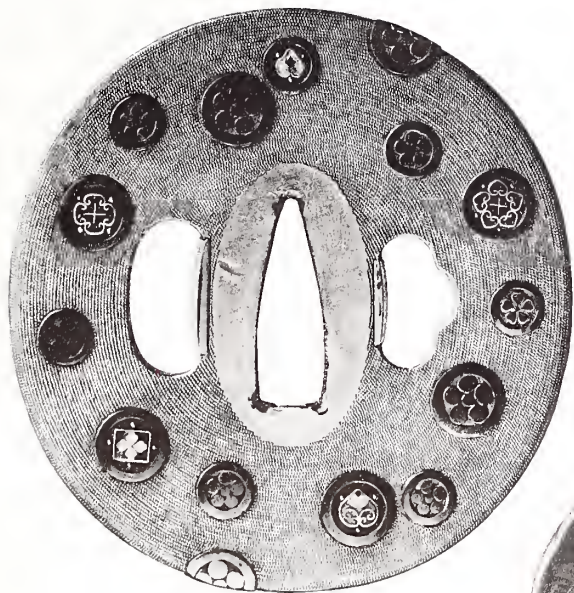
2892.—Shakudō, with gilt rim, rounded square, *ishimé* surface, an oak branch in *katakiri*, upon which is perched a hawk in coloured enamels (green, grey, purple) in gold outline, and lower, two swallows in flight, also in enamels. Signed: Hirata Harushige. xix.

2893.—Shibuichi, polished surface, a pair, decorated in *kebori* and *katakiri* engraving; on the large tsuba, under a pine tree, Hotei in his bag, pulled along the ground by children (both holes plugged in copper gilt, *ishimé* surface); on the small guard, a winter scene, children pulling a huge log with a rope, under snow laden bamboo. Signed: Hirata Harunari with *Kakihan*. early xix.

2894.—Shakudō, engraved with a standing figure of Hotei in *katakiri* and *kebori*. Signed: Hirata Harunari (Hirata) after the picture of Minobu.

2895.—K., shibuichi, engraved in *katakiri* with a tiger and a bamboo. Signed: Hirata Harunari.

2896.—F.K., shibuichi, inlaid and chased in relief, the face with Gentoku seen in profile, surrounded, his arms raised with dragons in gold and copper, an attendant figure at the back, the back with a top and



J. C. HAWKSHAW COLLECTION.

half on side of *kashira* ; *F.*, with Komei reading, fan in hand, seen in a round window. Signed : Hirata Harunari with *Kakihan*.

2997.—*Copper*, almost circular, polished surface, inlaid in enamels with chrysanthemum flowers and leaves, the gilt nervures of the leaves imitating the partitions in *champlevé* enamel, the flowers partly in *champlevé* and partly in true *cloisonné*, the stems inlaid *shakudō*.

2998.—*Shakudō*, rounded square, mat surface, raised rim, leaves inlaid in flat gold and copper outline, three gourd leaves in gold outline, filled with translucent coloured enamels. Signed : Umetada. xix.

2999.—*Copper gilt*, *nanako* ground, decorated with a *semis* of crests in *shakudō* and in *cloisonné* enamels, all within *shakudō* circles. early xix.

3000.—*Shakudō*, *nanako* ground, the edge chased and inlaid with a wreath of peonies in gold and silver, with petals finished in *kebori*, a few of the flowers in *cloisonné* enamel, green and purple. xix.

3001.—*Sentokudo*, square lenticular with rounded corners, polished surface, decorated with *amida yasurime* (radiating lines) in *kebori*, in groups of five and six, with *Genjimon* chapter marks in *hirazōgan*, *shakudō* and silver, and further with three twigs of *paulownia* in *cloisonné* enamel. xix.

3002.—*Shakudō*, with gilt rim, *ishimé* surface in imitation of crushed leather grain, engraved on either side with an octagonal outline, within which are *paulownia* crests, five in enamels proper, four in gold. xix.

3003.—*Iron*, circular, lenticular, decorated on the black polished surface with two *aoi* crests (Tokugawa) in circles, in enamels of various colours, a branch of *aoi* with two leaves, also in enamels, two circular designs of *aoi* in copper gilt in relief. xix.

3004.—*Iron*, circular, cut in Akasaka style with a flowering plum tree, and the spaces filled up with opaque dark green enamel between the roots, blue-green enamel for the sky and white for the flowers, the whole ground flat. xviii.

3005.—*Iron*, circular lenticular, by Nagatoshi of Kofu, with polished surface, and enamel inlaid ; a *biwa*, cymbals, a flute, a small Chinese *tsuzumi* and a *shō*. xix.

3006.—*Iron*, rounded square with *shakudō* rim, flat surface slightly chased with an outline of clouds, and inlaid at the lower part with the outline of peaked waves, reduced to brush strokes in silver, in relief, decorated with three cranes in flight on one side and two on the other, in enamels. Signed : Shisatsu.

3007.—*Shakudō*, polished surface, decorated with *paulownia* crests in *cloisonné* enamel, proper, and in copper gilt. xix.

3008.—*Sentokudō*, one side plain, the other covered entirely with semi-translucent *cloisonné* enamels, the centre light green, the outside deep cobalt blue, with three *shippō* designs and three conventional dragons. xviii.

J. C. HAWKSHAW COLLECTION.

3009.—*Iron*, wood grain forging, *mokume hada*, by Miochin [Minbu] Ki no Munesada, decorated in *cloisonné* enamels with four of the treasures of the Takarabuné, the *shippō*, *makimono*, flaming *tama*, and hat of invisibility, also with two gilt spirals of wire "Hirata curls." xix.

3010.—*Iron*, pair of *tsuba* with solid web, decorated on either side with flowers in low relief, the centres of which are filled with green enamel in gold casing. Signed: Kiyokazu (Seiichi). xviii.

3011.—*Iron*, *aoi* shape, with raised rim, *maple* leaves in relief, in *shakudō* inlay and in enamel. Signed: Tosanshi Nagahidé (Toshihide). xix.

3012.—*Iron*, conventional symmetrical shape with large openings outlined in gold inlay, flat surface decorated in translucent enamels with various designs of shells. Signed: Umetada Shigenari (Rinsei) of Yamashiro.

3013.—*Sentoku*, *mokko* shape, *ishimé* surface obtained by Y punching and subsequent flattening of the surface, inlaid in coloured enamels with the hammer of Daikoku, a *koro* of *shishi* shape, a *tanuki* beating his belly, a folded paper and a chess pawn. xix.

3014.—*Sentoku*, square with rounded corners, a dashing wave in *katakiri*, with silver spray, over which flies a swallow (*cloisonné* enamel) perhaps a late addition. Signed: Toshinaga (same signatures as Nara Zenzo). xviii.

3015.—*Copper*, *mokko* shape, sparrows in *cloisonné* enamel and bamboo (*shakudō*). Signed: Harutoshi (? Kozaburo Hamano). early xix.

3016.—*Iron*, *tsuba* by Kunihiro, perforated with the crest of the Kajiwara (four lozenges) decorated later in enamels with several crests.

3017.—*Iron*, *tsuba*, with wavy *ishimé* surface, decorated with five fan papers, treated in *katakiri* and *itozukashi*, the designs of geese and reeds, *chidori* on waves, dragon, fire-flies, broken wheels in the grass worked in gold and enamels. circa 1820.

3018.—*Iron*, circular *tsuba*, with rectangular rim, the field covered on both sides with concentric circles in *kebori*, in Higo style; on either side, four irregular curved designs of deep green enamel with gold outlines. xviii.

3019.—*Iron*, in the shape of a *kagami mochi*, with large holes, and twin *udenuki ana*, *ishimé* surface, inlaid with enamels, a *tachi* with tiger skin, scabbard, a shoulder plate, helmet, folding fan and *saihei*, all proper. xix.

3020.—*Shibuichi*, polished, raised rim, children's toys in enamel, duck and mouse, ball, rattle, owl, mallet, *sambasso* head.

3021.—*Iron*, square with rounded corners, surface chased to imitate tree bark, with a reserve in centre inlaid with gold *karakusa*; on one side a big fly in green and blue enamel, and "Hirata curls" in gilt wire. xix.

3022.—*Iron*, *tachi tsuba*, *aoi* shape, decorated with small crests in silver and gold, and with seven lenticular designs of flowers and butterflies, in minute semi-translucent enamel. xviii.

J. C. HAWKSHAW COLLECTION.

3023.—*Sentoku*, *mokko* shape, *Namban* tsuba, two dragons and *tama* with movable ball, the rim and part of the design filled with opaque enamel. xix.

3024.—*Silver*, small tsuba, *mokko* shape, covered on both sides with opaque *cloisonné* enamels, celadon, yellow, purple, red, green and white, a dragon and clouds. xix.

3025.—*Silver*, small tsuba, covered entirely with a pattern of snow crystals in *cloisonné* enamel of various colours, the background a uniform green enamel. xix.

3026.—*Copper*, small tsuba, *mokko* shape, covered with opaque *cloisonné* enamels of various colours; date doubtful.

3027.—*Sentoku*, rimless tsuba, a cherry tree in bloom, the leaves and flowers cut to form the ground of a *champlevé* enamel, and filled in with coarse green and pinkish white enamel.

late xviii. or early xix.

3028.—*Sentoku*, lozengular, with rounded corners and raised rim, the *seppa dai* punched with numerous little crosses. The surface chased with a *karashishi* and tree peony on either side, the leaves and flowers filled in with *champlevé* enamel, green, white and yellow. xviii. or xix.

3029.—*Shakudō*, polished surface, inlaid in gold *hirazōgan* and in *cloisonné* enamel of various colours with thirty-three crests of three types. Inscribed: Akasaka Tadanori, in January of Bunkwa 2 (1805) made this by special request (*Rekishai kono sō*).

3030.—*Silver*, deep cup shaped chrysanthemoid with fourteen lobes inlaid on the convex side with two *karashishi* in translucent *cloisonné* enamel, green, blue and red; single hole under *seppa dai*. xix.

3031.—*Silver*, a chrysanthemum with sixteen petals, nine of which are perforated in silhouette and the others filled with opaque *cloisonné* enamel in patterns of *kikusui*, cherry flower, plum branch, etc. xviii.

3032.—*Iron*, circular, with openwork of *kiku*, *hanabishi*, *sagittaria* and *aoi* crests in panels, two of which are filled with opaque enamel, green and white. xvii.

3033.—*Iron*, a horse chased in the round, inlaid at a later date with two plates of *cloisonné* enamel on the flanks. Signed: Tomomori. xix.

3034.—*Fuchi*, *shakudō*, inlaid in translucent and opaque *cloisonné* enamels with an *asagao* in flower. Signed: Hirata. xix.

3035.—*F.K.*, *shakudō*, *hari ishimé*, inlaid in opaque *cloisonné* enamel with a branch of plum, the blossoms pink and red. Signed: Hirata Narikazu.

3036.—*F.K.*, *iron*, inlaid with translucent *cloisonné* enamels, fan patterns and groups of leaves, also curls. xix.

3037.—*F.K.*, *shakudō*, inlaid with translucent *cloisonné* enamel patterns and gold curls. xix.

3038.—*F.K.*, *shakudō*, with Hirata patterns of clouds, curls, small groups of flowers in circles, etc., translucent enamel. xix.

J. C. HAWKSHAW COLLECTION.

3039.—*F.K.*, *sentoku*, inlaid with opaque *cloisonné* enamels, of various colours, the *kashira* in conventional floral design, the *fuchi* in bands with *shippō* patterns.

3040.—*F.K.*, *shakudō*, *champlevé* and *cloisonné* enamel with conventional floral design in Chinese style in various colours opaque work, very thick metal foundation. xviii.

3041.—*F.K.*, *shakudō*, with green *cloisonné* enamel all over; fishes (white) amongst weeds, the *cloisonné shakudō*, the design partly *shakudō* and partly gold, the sub-oxide of copper forming a red lining along all the cloisons. xviii.

3042.—*Fuchi*, *shakudō*, *ishimé*, inlaid with Mito no Seki in *cloisonné* enamels in a cartouche (sun red, rocks pink and purple, sea green and white), group of three curls, and two other small designs. Hirata, xix.

3043.—*F.K.*, *fuchi*, *shakudō*, *yasurimé* surface, inlaid with Hirata patterns partly sunk and partly in relief, apparently unfinished. *Kashira*, *niguromé* with conventional decoration in green, white and yellow, opaque *cloisonné* enamel.

3044.—*Kojiri*, silver, very shallow, covered with *cloisonné* enamels, a green *kirin* (translucent) amongst clouds (grey, black and red, opaque).

3045.—*F.K.*, *iron*, inlaid with small *cloisonné* enamel badges of *kiku* and *kiri*, and with Hirata curls.

3046.—*K.*, *shakudō*, *hari ishimé* inlaid with three butterflies in *cloisonné* enamel. xix.

3047.—*K.*, *shakudō*, a weeping willow, with a wagtail on the trunk, the tree in *champlevé*, the green enamel standing high, the bud white and black, with red spot, the wing inlaid with gold cloisons. xix.

3048.—*K.*, *silver*, *ishimé* surface, inlaid with a plum tree in flower in *cloisonné* enamel, the trunk and branches green transparent, the flowers white opaque, touched with red. xviii.

3049.—*K.*, *shakudō*, inlaid in *cloisonné* enamel with a peony, two flowers in white and red opaque, one bud red, also opaque, the leaves green translucent. xix.

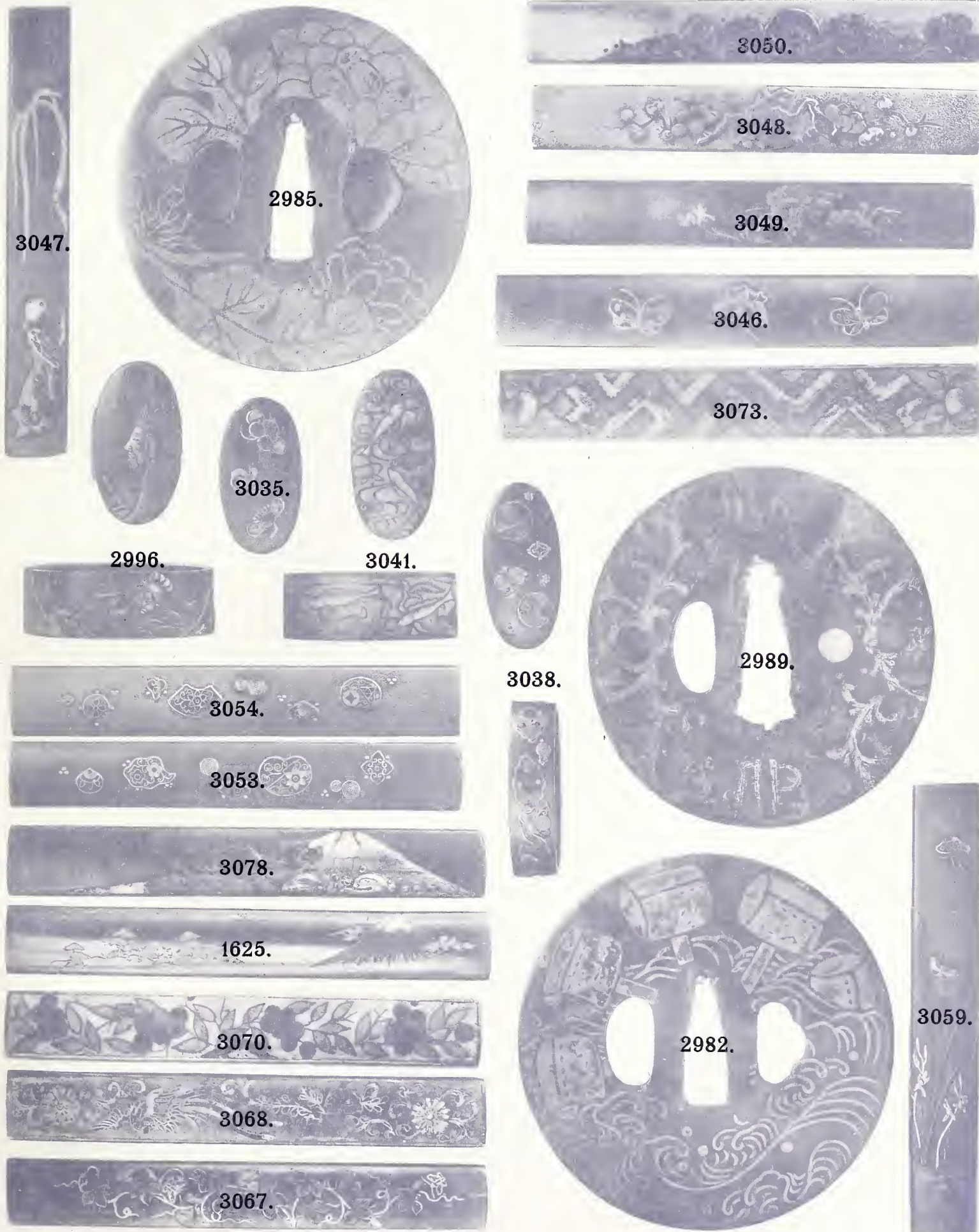
3050.—*K.*, *silver*, inlaid in *cloisonné* and *champlevé* enamels with the red sun behind the waves at Futamiga Ura; at back, *shiguré* and *nanatsuboshi* crest in green *cloisonné*. xviii.

3051.—*K.*, *iron*, *ishimé* surface with bark effect, in big grains chased with two *kiri* crests and inlaid with two more in *cloisonné* enamel, several dots of gold and silver scattered about. Signed: Fujiwara Masasada.

3052.—*K.*, *iron*, reflection of the moon inlaid in silver *hirazōgan* and the stream indicated in *kebori*, butterfly in *cloisonné* enamel added later. Signed: Go Tokudaiji Sadaijin (name of a noble who was "minister of the left").

3053.—*K.*, *shakudō*, punctuate *ishimé* surface, inlaid with a number of small devices in *cloisonné* enamel, including a *tama*, fan, two "Hirata curls" and groups of dots in gold. xix.

3054.—*K.*, *shibuichi*, punctuate *ishimé*, same treatment in enamel as 3053. Signed: Hirata Narimasa (Hirata ix.). mid. xix.



3039.—F.K., *shakudō*, inlaid with opaque *champlevé* enamels, of various colours, the *kashira* in conventional floral design, the *fuchi* in *tamagata* with *shippō* patterns.

3040.—F.K., *shakudō*, *champlevé* and *cloisonné* enamel with conventional floral design in Chinese style in various opaque work, very thick metal foundation. xviii.

3041.—F.K., *shakudō* with green *cloisonné* enamel all over; fishes (white) amongst weeds, the *cloisonné* *shakudō* the design partly *shakudō* and partly gold, the sub-oxide of copper forming a red lining about all the cloisons. xviii.

3042.—F.K., *shakudō*, *ishimé*, inlaid with Mito no Seki in *cloisonné* enamels in a cartouche (sun red, sea green and purple, sea green and white), group of three curls and two other small designs. Hirata, xix.

3043.—F.K., *fuchi*, *shakudō*, *yasurimé* surface, inlaid with Hirata patterns partly sunk and partly *shakudō* apparently unfinished. *Kashira*, *nigurumé* with conventional decoration in green, white and *shakudō*, opaque *cloisonné* enamel.

3044.—Kojiri, silver, very shallow, covered with *cloisonné* enamels, a green *sun* (crabapple) and clouds (grey, black and red, opaque).

3045.—F.K., iron, inlaid with small *cloisonné* enamel figures of *kiku* and *kiri*, and with *shakudō* curls.

3046.—K., *shakudō*, *hari* *ishimé* inlaid with three butterflies in *cloisonné* enamel. xix.

3047.—K., *shakudō*, a weeping willow, with a wagtail on the trunk, the tree in *champlevé*, the green enamel standing high, the bud white and black, with red spot, the wing inlaid with *shakudō* cloisons. xix.

3048.—K., silver, *ishimé* surface, inlaid with a plum tree in flower in *cloisonné* enamel, the trunk and branches green transparent, the flowers white opaque, touched with red. xviii.

3049.—K., *shakudō*, inlaid in *cloisonné* enamel with a peony, two flowers in white and red opaque, one bud red, also opaque, the leaves green translucent. xix.

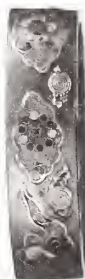
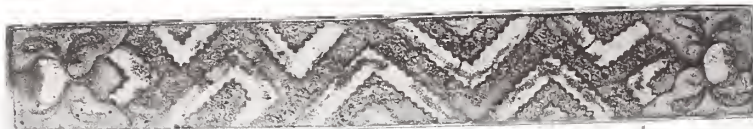
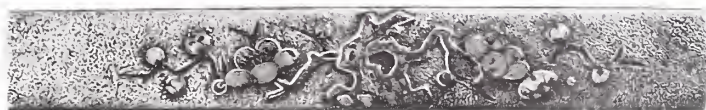
3050.—K., silver, inlaid in *cloisonné* and *champlevé* enamels with the red sun behind the waves at Futamiga Ura; at back, *shiguré* and *nanatsuboshi* crest in green *cloisonné*. xviii.

3051.—K., iron, *ishimé* surface with bark effect, in big grains chased with two *kiri* crests and inlaid with two more in *cloisonné* enamel, several dots of gold and silver scattered about. Signed: Fujiwara Masasada.

3052.—K., iron, reflection of the moon inlaid in silver *hirazōgan* and the stream indicated in *kebori* butterfly in *cloisonné* enamel added later. Signed: Go Tokudaiji Sadaijin (name of a noble who was "minister of the left").

3053.—K., *shakudō*, punctuate *ishimé* surface, inlaid with a number of small designs in *cloisonné* enamel including a *tama*, fan, two "Hirata curls" and groups of dots in gold. xix.

3054.—K., *shibuichi*, punctuate *ishimé* treatment in enamel as 3053. Signed: Hirata Narimasa (Hirata ix.). mid. xix.



J. C. HAWKSHAW COLLECTION.

- 3055.—K., *iron*, same treatment in enamel as 3053 but with different devices.
- 3056.—K., *shakudō*, chased with chrysanthemum and scrolls on *nanako* ground, inlaid with three *paulownia* crests in *cloisonné* enamel. xix.
- 3057.—K., dark *shibuichi* inlaid with a red lotus in *cloisonné* enamel and two swallows in high relief (*shakudō*). xix.
- 3058.—K., *shibuichi*, inlaid with a red lotus in *cloisonné* enamel. xix.
- 3059.—K., *shibuichi*, *ishimé* surface, chased and inlaid in relief with *ran* (orchid) *shakudō* and gold, and with two butterflies in *cloisonné* enamel. Signed: Rinsendo Mitsumasa with *Kakihan* and seal. circa 1760.
- 3060.—K., *iron*, chased in plaited work, inlaid with a gourd creeper in *cloisonné* enamel. Signed: Kikuchi Tsunemitsu with *Kakihan*.
- 3061.—K., *iron*, inlaid in a copper gilt back, inlaid with a fan and a narcissus in *cloisonné* enamel, a bamboo *hana iké* and an inscribed strip.
- 3062.—K., *copper*, inlaid in *cloisonné* enamel, rubbed flush, with two *nasubi* and a butterfly.
- 3063.—K., *copper*, same technique as 3062, two insects and a melon.
- 3064.—K., *silver*, *ishimé* surface, inlaid in *cloisonné* enamel with an *asagao* in flower.
- 3065.—K., *shibuichi*, inlaid in relief with a flute and paper fan, and in *cloisonné* enamels with a double drum—two small drums at right angles mounted on a shaft like a hammer (*dendentaiko*). xix.
- 3066.—K., *copper*, *ishimé* surface, imitating wood, inlaid in various metals with two earwigs, a spider, two ants, a fly, a wasp, a *coccinella* and a bull frog, on a ground strewn with small grasses, and inlaid in green and red *cloisonné* enamel with a butterfly, a wasp, a fly and a spider, in gold cells. Signed: Yoshiyuki.
- 3067.—K., *niguiromé*, inlaid in gold *hirazōgan* with an *asagao*, the flowers opaque white *cloisonné* enamel, tipped with red, the leaves light blue; two small butterflies in gold wire *hirazōgan*. xviii.
- 3068.—K., *niguiromé*, inlaid in opaque *cloisonné* with a *hōwō*, *kiri* and *kiku* crests, green background, enamel of all colours in design. xviii.
- 3069.—K., *copper gilt*, inlaid in *cloisonné* enamel with insects on a green background suggestive of a stream. xviii.
- 3070.—K., *sentoku*, inlaid in opaque *cloisonné* enamel with a *nanten* plant, red berries, green leaves, yellow stem on a light green background. xviii.
- 3071.—K., *copper*, inlaid with two *chidori* in green and purple glass respectively, in gold cells, above a long wave modelled in relief; back *shibuichi*. Signed: Kinjiro Hideaki.
(? Ishiguro).

J. C. HAWKSHAW COLLECTION.

3072.—K., *shakudō*, decorated with a *hōwō* in opaque *cloisonné* enamel of various colours in a cartouche of white enamel; a wheel of spirals in gilt strips sunk in a circular cavity, and an oblong cartouche of translucent *cloisonné* enamel with a design of *paulownia* in a silver cell. xix.

3073.—K., *sentoku*, with chevrons and floral designs at both ends of opaque *cloisonné* enamel, red, white, green and purple. xviii.

3074.—K., *copper*, with surface pattern of *shippō* in beads of opaque enamel of various colours.

3075.—F.K., *copper*, chased in very high relief with peonies, filled with green opaque enamel. xix.

3076.—F.K., *copper*, chased in a strangely hieratic design of two *hōwō* affrontés with a common crown; F., two dolphins and a *tama*, gilt and *champlevé* enamels. xix.

3077.—K., *sentoku*, pillar shape, inlaid with a centipede, a hammer and a bag in green *champlevé* enamel, the top formed in five sections, palm shaped, in coloured enamels. xix.

3078.—K., *shakudō*, with Fuji in enamels, gold clouds at the foot of the mountains, brown cloud at the side.

3079.—K., *sentoku*, with Fujiyama in *cloisonné* enamel, partly hidden by a storm-cloud. Signed: Hirata Hikojo with *Kakihan*, dated Kokwa 4, in spring. 1847.

MOKUMÉ AND GURI.

The name *Mokumé* is applied to the wood grain of sword blades and iron tsuba in which the metal has been twisted in the smithing and etched or corroded so as to show layers or fibres or various hardness sharply delineated.

It is also, and more generally used to denote tours de force in coloured metals. Several thin sheets of various metals and alloys are superimposed, crumpled, bossed, folded, or otherwise treated so that an uneven surface is produced. Filing is then resorted to, with a view to getting a thin plate presenting the section of the various layers in patterns; after treatment with adequate pickling solutions the colours proper to each metal or alloy give a pattern resembling wood grain or any other combination the craftsman may wish, reminding one in a way of the marbled papers used in old days for the guard leaves of books. In fact that process of marbling which consists in floating coloured pigments on the water finds a parallel in the name of one kind of mokumé: *Sumi Nagareshi*, which means: ink thrown on water.

Akin to the mokumé is the *Guri*, so called as it imitates Guri lacquer. A number of sheets of two or three metals are soldered together so as to give a contrasted colour effect, then they are incised with V shaped grooves which show the layers in various colours after pickling. It has been often stated that the Takahashi family had a kind of monopoly in this sort of work but in fact it was practised by a large number of craftsmen, as for instance Ito Masayoshi and Shoami Shigehiro, who signed a remarkable piece now in the collection of Mr. Furukawa Toranosuke. Another Shoami, Morikuni of Matsuyama in Iyo made mokumé tsuba as well.

J. C. HAWKSHAW COLLECTION.

3080.—*Mokumé*, *mokko* shape, copper centre covered all over with polished *mokumé* in copper and *shakudō*. Signed: Masakuni of Bushū. (?) xix.

3081.—*Mokumé*, octagonal *tsuba* with rounded edges, copper base covered all over with *mokumé* of copper and *shakudō*, fine pattern, polished surface. Signed: Masamitsu of Sakushu. xix.

3082.—*Mokumé*, octagon *tsuba* of copper overlaid all over with *mokumé*. Signed: Toshū.

3083.—*Mokumé* of copper and *shakudō*, in the style *suminagareshi*, "ink on the water;" small circular *tsuba*. early xix.

3084.—*Mokumé*, *mokko* shape, with *shakudō* rim; on one side a broad pattern; on the other a minute one, *shakudō* and copper.

3085.—Radiating *mokumé* face and rim, *shakudō* back, both sides polished and inlaid in gold wire *hirazōgan* with a small rabbit, two butterflies and some grasses. xviii.

3086.—*Mokumé*, in imitation of wood veins, copper and *shakudō*. late xviii.

3087.—*Mokumé*, circular *tsuba* of copper overlaid with *mokumé* of silver, copper, *shakudō*, the *riōhitsu* lined with *shakudō*, a crest perforated through and lined with *shakudō*. xix.

3088.—*Mokumé*, circular, with square *shakudō* rim, engraved, on a background of copper—*shakudō suminagareshi* pattern, the Thunder God Raiden, inlaid flat in engraved gold, with two of his drums, and several thunderbolts conventionalized in key pattern; clouds engraved on rim. late xviii.

3089.—*Mokumé*, rounded octagon, the surface treated with an etching solution so as to produce a *mokumé* effect in low relief showing layers of copper, *shakudō* and silver, large *riōhitsu* in Higo style, lined with *shakudō*. late xviii. or early xix.

3090.—Copper, circular with *sentoku* rim; obverse, on an *ishimé* ground a peasant and a boy store in jars some hulled rice; reverse, strips of *shakudō* and copper, wound together spirally to form a pattern, and apparently brazed to the front plate. Signed: Tamagawa and Kikuoka Yukinobu. early xix.

3091.—Iron, large *tsuba* with slightly raised rim, the ground forged as wood grain, perforated with a gourd, a *nata* and the *kozuka* hole, all of which are filled with *mokumé* plugs. Signed: Minamoto no Sadakazu of Naniwa (Osaka) and inscribed on the other side.

3092.—*Mokumé*, circular, formed of concentric layers of *shibuichi* and silver, polished surface. xviii.

3093.—Small *tsuba*, chrysanthemoid outline, the surface chased in godrons from the edge to the centre, formed of a *shakudō* centre, surrounded by concentric oval layers of different metals, the first copper, then seven layers of *shakudō* alternating with six strips of silver, and finally a copper ring enclosed in a *shakudō* rim; on one side two small chrysanthemum flowers (*shibuichi* and gold) appliqué. late xviii. or early xix.

J. C. HAWKSHAW COLLECTION.

3094.—*Mokumé* of silver, *shakudō* and copper, worked up in small oval spots by punching and polishing, inlaid with five medallions in conventional designs, in *cloisonné* enamel.

late xviii. or early xix.

3095.—*K.*, *mokumé*, in imitation of a sword handle with seven godrons and large central flat. xix.

3096.—*K.*, *mokumé* of copper and *shakudō*, in eleven godrons, with round hole near the butt, lined copper gilt; back *shibuichi*, engraved in wavy lines.

3097.—*K.*, *mokumé*, in godrons like a sword handle, with large hole near butt, in the centre chased *kanamono* of *shakudō* with design of fishes and weeds partly gilt. xix.

3098.—*K.*, identical with above.

3099.—*K.*, *sentokudō*, and *mokumé* bands, square *tanzaku*, a *mokumé* washer, etc., inlaid in a dark copper foundation. *Kakihan*.

3100.—*K.*, same treatment as above, but *kanamono* of flying geese and reeds on *ishimé* ground.

3101.—*K.*, *mokumé* of silver, copper and *shakudō*, large patterns, backed with copper in a frame of *shakudō*. xix.

3102.—*K.*, *mokumé* of silver and copper in large pattern, back *shibuichi*.

3103.—*K.*, *mokumé*, similar to 3104, the back scratched obliquely and silvered. xix.

3104.—*K.*, *mokumé* of copper, silver and *shakudō*, in irregular pattern with large patches of colour; *shibuichi* back. xix.

3105.—*K.*, *mokumé* of copper and *shakudō*, imitating the veining of light *shitan* wood, *shakudō* back. xix.

3106.—*K.*, *mokumé*, of *shakudō* and copper with gold solder, large reining, *shakudō* back. xix.

3106A.—*K.*, copper with *mokumé* face in large pattern.

3107.—*K.*, *mokumé* of *shakudō* and copper, inlaid at the butt end with a vine, the four leaves and grapes gold, the tendrils *kebori*; *shakudō* back engraved with straight lines. Signed: Umetada. xviii.

3108.—*K.*, *mokumé* of copper and *shakudō*, chased in *katakiri* with a floral design, the engraved lines partly gilt; silver back, small oblong hole, lined silver near the rounded butt. Signed: Kazunori with *Kakihan*.

3109.—*K.*, copper, *mokumé* engraved in *kebori* and *katakiri* with *eupatorium* and *susuki* grass, vertical; back *shibuichi*. Signed: Funada Ikkin with *Kakihan*.

3110.—*K.*, *mokumé* of copper and *shakudō*, inlaid in *hirazōgan*, with wavy lines in gold, indicating a stream, and in relief with two clam shells, one pecten and two helmet shells in *shakudō*, silver and copper gilt. xviii.



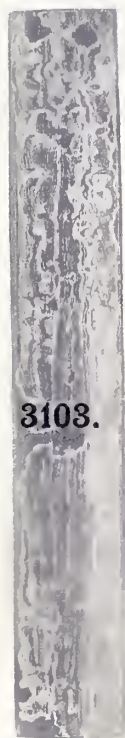
3087.



3130.



3088.



3103.



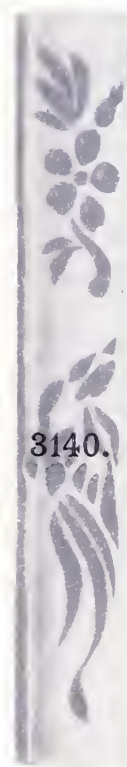
3116.



3101.



3094.



3140.



3126.



3108.



3092.



3132.



3089.

J. C. HAWKSHAW COLLECTION.

3094.—*Mokumé* of silver, *shakudō* and copper, worked up in small oval spots by punching and polishing, *tanaka* with five medallions in conventional designs, in *cloisonné* enamel.

late xviii. or early xix.

3095.—*K.* *tanaka* in foundation of a sword handle with seven godrons and large central flat. **.8808** **.7808** xix.

3096.—*K.* *tanaka* of copper and *shakudō*, in eleven godrons, with round hole near the butt, lined copper gilt, back *shibuichi*, engraved in wavy lines.

3097.—*K.* *tanaka*, in godrons like a sword handle, with large hole near butt, in the centre has a *tanaka* of *shakudō* with design of fish and weeds partly gilt. **.0818** xix.

3098.—*K.*, identical with above.

3099.—*K.*, *sentokudō*, and *mokumé* bands, square *tanzaku*, a *mokumé* washer, etc., inlaid in a dark copper foundation. *Kakihan*.

3100.—*K.*, same treatment as above, but *kanamono* of flying geese and reeds on *ishimé* ground.

3101.—*K.*, *mokumé* of silver, copper and *shakudō*, large patterns, backed with copper in a *tanaka* of *shakudō*. xix.

3102.—*K.*, *mokumé* of silver and copper in large pattern, back *shibuichi*.

3103.—*K.*, *mokumé*, similar to 3104, the back scratched obliquely and silvered. xix.

.8018 **.0818** **.0418** **.1018** **.0118** **.8018**
3104.—*K.*, *tanaka* of copper, silver and *shakudō*, in irregular patterns with large patches of colour; *shibuichi* back. xix.

.4808

3105.—*K.*, *mokumé* of copper and *shakudō*, imitating the veining of light *shitan* wood, *shakudō* back. xix.

3106.—*K.*, *mokumé*, of *shakudō* and copper with gold solder, large reining, *shakudō* back. xix.

3106A.—*K.*, copper with *mokumé* face in large pattern.

3107.—*K.*, *mokumé* of *shakudō* and copper, inlaid at the butt end with a vine, the four leaves and grapes gold, the tendrils *kebori*; *shakudō* back engraved with straight lines. Signed: Umetada. xviii.

3108.—*K.*, *mokumé* of copper and *shakudō*, chased in *katakiri* with a floral design, the engraved lines partly gilt; silver back, small oblong hole lined silver near the rounded butt. Signed: Kazunori with *Kakihan*.

3109.—*K.*, copper, *mokumé* engraved in *kebori* and *katakiri* with *eupatorium* and *susuki* pattern, back *shibuichi*. Signed: Fumada Ikkin with *Kakihan*.

.0808

.8182

.8808

3110.—*K.*, *mokumé* of copper and *shakudō*, inlaid in *hirazōgan*, with wavy lines in gold, indicating a stream, and in relief with two clam shells, one pecten and two helmet shells in *shakudō*, silver and copper gilt. xviii.



J. C. HAWKSHAW COLLECTION.

3111.—K., *mokumé*, inlaid with a fly and spider in high relief; *shakudō* back. xix.

3112.—K., *sentoku*, chased and inlaid in high relief with a water pail on the bamboo pole of which a large dragon-fly has settled; small asters at side. The back a *mokumé* of copper and *shakudō* in one pattern of long veining in concentric ellipses. xix.

3113.—K., *copper*, tipped with straight *mokumé* at both ends, obliquely inlaid in relief with bands of copper, *shakudō* and silver, and with a much stylised bird, in *shibuichi*, the wing of which bears a crest: *umebachi*, partly hidden. xviii.

3114.—K., *sentokudō* of deep yellow colour, inlaid in the centre with a half moon, horizontally, and with one bat each side of it, one gilt, one *shakudō*; *mokumé* back, copper, *shakudō* in long stripes.

3115.—K., *copper*, inlaid with a pattern imitating plaiting, each square being composed of eight strips alternately of silver and copper, there being three rows of twenty-seven squares. xix.

3116.—K., *ishimatsu* pattern of *shakudō* and silver, the centre with *shibuichi* parallelogram enclosing a fan shaped inlay of *ishimatsu* and *suminageshi*.

3117.—K., similar to above.

3118.—F.K., *mokumé* of *shakudō* and copper, the *fuchi* in seventeen parallel horizontal bands of varying width.

3119.—F.K., *mokumé* of *shakudō* and copper, with gold brazing showing in broad lines on the face of the *fuchi*. xix.

3120.—F.K., very minute *mokumé* of *shakudō* and dark *shibuichi*, inlaid with an anchor (*shakudō*) in high relief, marked all over with *hari ishimé*, the rope gold. xix.

3121.—F.K., *mokumé* of copper, silver and *shakudō*, *suminagashi* pattern.

3122.—F.K., *mokumé* of copper and *shakudō*, the brazing showing on the *kashira* between layers; tree knot pattern with fine bands.

3123.—F.K., *mokumé* of copper and *shakudō* in four layers, chased with flutings and serrations.

3124.—F.K., *mokumé* in three thick layers of *shakudō*, copper and *shibuichi*, with large striped pattern in wavy lines on the *fuchi*, and in four co-axial sets of hyperbolic curves on the *kashira*; brazing shows between the layers and edges thereon; *kojiri* en suite, concentric ellipses.

3125.—F.K., *mokumé*, *shakudō* and copper in four layers, very large pattern.

3126.—*Mokumé*, *suminagashi* of *shakudō* and copper.

3127.—F.K., *mokumé*, *shakudō*, dark *shibuichi* and copper, large pattern.

3128.—F.K., *mokumé* in three layers of copper and *shakudō*, broad wood knot pattern; the *fuchi* built up in three pieces in double wave style, with strong stud in bottom. Higo shape.

3129.—F.K., *mokumé*, small pattern, *shakudō* and copper, the *fuchi* in Jingo style, with depressed centre. Higo shape.

GURI.

3130.—*Guri*, small, thick oval *tsuba*, the V grooves showing seven alternate layers of copper and *shakudō*, which were embossed together in cup shape, and soldered on the middle plane of the *tsuba*. Signed: Takahashi Okitsugu with *Kakihan*. late xviii. or early xix.

3131.—*Guri*, fifteen alternate layers of copper and *shakudō*, the outers being *shakudō*; the V grooves show six layers on either side. xix.

3132.—*Guri tsuba*, showing in the usual V scrolls, two layers of *shakudō* and one of copper on each side, the rim *shakudō*. xviii.

3133.—*Guri* in sixteen alternate layers, the two outers being silver, the inner ones *shakudō* and copper. early xix.

3134.—*Guri*, the V grooves showing three layers of copper alternating with two of *shakudō*, the whole surface covered with silver; the edge shows fifteen layers.

3135.—*K.*, *guri* of *shakudō* and copper, with trifoliated grooves, back *shibuichi*.

3136.—*K.*, *guri* of *shakudō* and copper, with conventional trifoliated V grooves, gilt back. xix.

3137.—*K.*, *guri* of *shakudō* and copper, chased with a key pattern of eight square spirals. xix.

3138.—*K.*, *guri*, similar to 3137, but the key pattern clockwise.

3139.—*K.*, *guri* of *shakudō* and copper covered with silver, usual type of V grooves on scroll design. xix.

3140.—*K.*, *guri* of *shakudō* and copper, covered all over with silver, incised with a swallow in flight and a cherry flower with stem and leaves, bold cutting. xviii.

3141.—*K.*, *shibuichi* with central inset of *guri* in seven layers, and two small insets of *mokumé* at the ends.

3142.—*F.K.*, *guri* of *shakudō* and copper, in five layers covered with *shibuichi*.

3143.—*F.K.*, *guri* of five layers, *shakudō* and copper with *shakudō* surface.

3144.—*F.K.*, *guri* of four layers, copper and *shakudō*, with copper surface.

3145.—*Guri*, same as above; *fuchi*, *kashira*, *kurikata*, *kojiri* and another *fuchi*.

3146.—*Guri* of copper, *shakudō* and silver, two *fuchi-kashira*, two *kurikata*, two *kojiri*, one *Urakawara*, two *koiguchi*.

ILLEGIBLE SIGNATURES AND VARIOUS.

3147.—*Iron*, the lenticular web pinched alternately on both sides to form six downward and six upward lobes; inlaid with five horses in *shakudō*, brass, silver on one side, and three on the other (the eight horses of Boku Ō); a few blades of grass inlaid in gold wire. Illegible. Signed: . . . San.

3148.—*Shibuichi*, rounded square; obverse, a Chinese court lady seated on the seashore, playing upon the single string lute, probably Sonto; reverse, a dragon partly seen, descending from the clouds towards the waves. Signed in Sosho. Illustrated in "Legend in Japanese Art."

J. C. HAWKSHAW COLLECTION.

3149.—*F.K.*, *shakudō*, *nanako* ground, *K.* inlaid with a crane (silver) in flight towards the reeds and *jakago* on *fuchi*. Inscribed: Hiroharu jiu. xix.

3150.—*Kogai*, *copper*, with sunk cartouche, *ishimé* ground, inlaid with a *kenjitsu* sword, wrapped up. Signed: Pupil of Shin Kiosai.

3151.—*K.*, *niguromé*, embossed, Daruma in a cave, the face silvered, the cloak copper, the *hossu* gilt (vertical). Inscribed: 88th generation. Shiiremono.

3152.—*F.K.*, *iron*, chased and inlaid, Kato Kiyomasa asleep dreaming, near him are his *tachi* and a bird-shaped *koro* on a stand; on the *kashira*, Bishamon in the clouds, with hands joined, holding across his arms a *ken*. Signature partly obliterated. xviii.

3153.—*F.K.*, deer in grasses.

SPECIMENS OF STRANGE WORKMANSHIP.

3154.—*Iron*, circular, covered with wire netting on both sides, except in the centre, the *seppa dai*, being extended to the sides in outlines of double cusps. xviii.

3155.—*Copper*, centre covered with stamped brass plates, decorated with Biwa lake and Seta bridge held by a circular brass rim. xviii.-xix.

3156.—Square, with rounded corners and roped brass edge, a *copper* foundation covered with thin stamped brass "carp and waterfall," *nanako* ground. In this piece, the technique of this class of *shiiremono* is quite clear, the thin brass plate is stamped with a tacking of lead or solder added, rich in copper filings, then soldered on; in this case four clumsy rivets help the solder. xviii.

3157.—*Shiiremono*, circular, lenticular, copper web, covered on both sides with thin brass plates stamped with identically the same design, apparently by means of a die, two boats on a rough sea near a big pine tree and a small building, on *nanako* ground; brass rim. xviii.-xix.

3158.—Old *iron tsuba* in openwork, backed with a thin brass plate, stamped with *kiku*, wistaria, plum, bamboo, *jakago* and a river strewn with maple leaves, further backed with brass, engraved with *amida yasurimé* in sharp waves; brass rim and lining to *riōhitsu*. xviii.

3159.—*Iron*, old guard, lozengular with rounded corners, largely perforated, so as to leave only two conventional geese in flight attached to the *seppa dai*, backed on one side with a hexagonal net of brass wire increasingly graduated in mesh from the centre to the outside, held in place by a gilt brass plate, the outside engraved in sinuous *amida yasurimé* in uneven groups; brass rim, and *riōhitsu* lined brass. xviii.

3160.—Circular *tsuba*, with an *iron* web, overlaid on both sides with copper, plates held in place by an iron rim; the plates are marked with a *mokko* outline around a large *seppa dai*, stamped with a key pattern, a series of punchmarks in relief follows the outline, the outer portion punched with a spiral pattern in double rows. xvii.

3161.—*Iron*, circular, covered on both sides with loose brass plates, apparently riveted on to the *seppa dai*, each perforated from the edge inwards with six holes, symmetrically arranged, with wave-like projections, engaging under a brass rim of rope pattern; both *riōhitsu* lined with brass. xvii.

UNSIGNED TSUBA.

These tsuba do not present individually sufficient evidence to allow of their being classified with certainty in the schools.

3162.—*Shakudō*, *mokko* shape, with gilt *nanako* edge, the centre decorated with chrysanthemum in the round, papers with botanical designs, and two *tanzaku* inscribed with poetry. xix.

3163.—*Shakudō*, *nanako* ground, small tsuba, *Toba* journeying on horseback, bamboo on both sides of the tsuba.

3164.—*Iron*, rounded oblong shape, the *seppa dai* inlaid in *shakudō* on both sides, with a *dai seppa*, decorated in powdered gold (*nunomé* cross-hatching), the rim decorated in the same way, the intervening space chased as a plaited mat (silver *nunomé*), over which eight small spiders are running through some holes; *paulownia* leaves and flowers on one side, chrysanthemum on the other, are seen modelled in very low relief and touched with gold and silver *nunomé*. early xix.

3165.—*Shakudō*, *mokko* shape, within a narrow rim, a *Hōwō* above a pine tree and a *kirin* below, chased in the round, with gilt details comb, legs, flames, horn. xix.

3166.—*Shakudō*, *mokko* shape, with boar's eye perforations at the *reérrant* angles, plaited surface, decorated with crests, *kiku*, *shippō*, dragon and two apposed cranes. xix.

3167.—*Shakudō*, *nanako*, chased with a forest of pine trees by the seashore, and a *torii*, overlaid gold. xix.

3168.—*Copper*, rounded oblong with slightly raised rim, the surface *ishimé* made with a Y punch, inlaid on the one side with a four-prong anchor and rope. to which some shells have become attached; on the back an oar. Signed with a *Kakihan*. early xix.

3169.—*Sentoku*, *auri* shape, polished surface with raised rim, inlaid in *shakudō* with a cuckoo on a dead branch, behind the hump of a mountain, over which grows a pine, the crescent of the moon begins to show. xix.

3170.—*Copper* face, *shakudō* back, *shakudō* rim, *ishimé* surface, decorated with a pheasant and cherry tree on the face, a chrysanthemum on the back. xix.

3171.—*Shibuichi*, with iron rim, small tsuba, almost *hamidashi* size, the centre chased in low relief with waves, *chidori* in various metals overlaid on rim. xviii.

3172.—*Copper*, in the shape of a toad, holding a bit of grass. The underside of the animal decorated with three blobs of coloured grass, red, green, blue, and the back with a blue one. middle xix.

3173.—*Sentoku*, circular, thick, with raised rim, polished surface inlaid with small deer amongst reeds. late xviii.

3174.—*Sentoku*, in the shape of the Sennin Jittoku, with scroll unrolled and broom finishing the oval outline, the face and hands roughly inlaid in copper. xix.

3175.—*Sentoku*, small tsuba, chased in the round with an eagle, and a pine bough on which two sparrows are in flight, the components forming the outline. early xix.

J. C. HAWKSHAW COLLECTION.

- 3176.—*Sentoku*, rounded square, with raised rim, *ishimé* surface inlaid in relief with square *shakudō* wire, in conventional floral scrolls. xviii.
- 3177.—*Copper*, two peppercorns of red piment, with *shakudō* stalks curved together to form the oval outline. xviii.
- 3178.—*Sentoku*, small guard, a *karashishi*, chased in high relief, eurbed on itself. xviii.
- 3179.—*Shakudō*, *ishimé* surface, with clouds slightly sunk, also in *ishimé*, the moon just appearing between them; on the face, two crows in flight; at back, one similar bird. xix.
- 3180.—*Nigurumé*, with silver rim, flat surface, with slight *ishimé*, inlaid with a wild goose in flight above a few plants. xix.
- 3181.—*Copper*, two cocks with long tail feathers modelled in the round, à jour, and forming the outline of the *tsuba*. xviii.
- 3182.—*Shakudō*, two *karashishi* playing, and old pine tree forming the rim, the whole modelled in full round. late xviii.
- 3183.—*Shakudō*, a *minogamé* on waves, modelled in full round, and finished in *kebori*. xix.
- 3184.—*Shibuichi*, polished surface, engraved with the hat, coat, *shippō*, and *chōji* of the *Takaramono*, inlaid with three gilt *tama*. xix.
- 3185.—*Sentoku*, thin circular, with engraved design on a ground slightly marked with irregular lines of *nanako* punchmarks, without graining; on one side, three *hōwō*; on the other the *Takaramono*; border of *chevrons* all round. xvii. or xviii.
- 3186.—*Shakudō*, *ishimé* surface, Hotei, riding on horseback, smiling and pointing to the sky with his right hand; on the back, the moon rising in the clouds. xix.
- 3187.—*Shakudō*, polished, large *tsuba*, decorated in *intaglio* and low relief inlay with five turnips. xix.
- 3188.—*Shibuichi*, *ishimé* surface, inlaid in high relief with musical instruments, cymbals, hand-drum, a fan and two books; one inscribed in *kana*, Taisaza; the other, Romatsu. xix.
- 3189.—*Sentokudō*, circular, polished surface, Shoki and the oni, *katakiri* work, with patches of green enamel on Shoki's hat and belt. early xix.
- 3190.—*Shibuichi*, polished surface, with high relief inlay of a landscape near lake Biwa, pine trees, edicule, *toro*, bridge, etc. xix.
- 3191.—*Copper*, cruciform, with silver rim, boats (*shakudō*) under a weeping willow (trunk gilt, leaves silver); on the bow of one of the boats, a small heron stands on one leg (silver). xix.
- 3192.—*Copper*, small *tanto tsuba*, polished surface, decorated with mandarin ducks in a stream, under a flowering cherry tree, silver *hirazōgan* and *kebori*. xix.
- 3193.—*Iron*, flat surface, with a raised oval ridge on one side, and a corresponding groove on the other, design emblematic of *Urashima Taro*; on face a *minogamé*, *shakudō* with silver tail, and a *tama*, gold; on reverse, a fisherman's basket with net sleeve at the mouth (silver). The brass rim is the bamboo rod of a fishing line. Signed with *Kakihan* only. xviii.

J. C. HAWKSHAW COLLECTION.

- 3194.—*Iron*, cruciform, with large *riōhitsu* in Higo style, inlaid with horses in brass and copper in high relief, and scattered cherry blossoms in silver *nunomé*. xvii.
- 3195.—*Iron*, a cock on a drum in the round. late xviii. or early xix.
- 3196.—*Niguromé*, rounded square, *nanako* ground, a *shōjō* seated near a huge *saké* jar. xix.
- 3197.—*Shakudō*, *ishimé* surface, leather grain, walnuts and pine needles in high relief. xix.
- 3198.—*Sentoku*, four lobed, etched in low relief with acid, with a couple of *hōwō* birds amongst weeping willows, and on the other side, pine trees and bamboo, marked on the *seppa dai* with the character *Hisa* in a small circular punchmark. xviii.
- 3199.—*Speculum* metal, cast, irregularly, octagonal with polished rim, the ground punched in *ishimé*, perforated with three holes shaped like groups of creeper leaves, through which pass a clematis, the tendrils, flower and leaf of which are cast in high relief. xix.
- 3200.—*Copper*, flat circular with *shakudō* rim, both surfaces engraved all over with square spirals of six concentric turns each, arranged as a key pattern.
- 3201.—*Sentoku*, rounded *aori* shape, lenticular, polished surface engraved with reeds on one side, on the other fishing net drying under the moon. xix.
- 3202.—*Copper*, veneered with *shakudō*, small *tsuba*, polished surface, engraved in *kebori* with the *sho chiku bai*. xix.
- 3203.—*Shibuichi*, almost circular, very light patina, polished surface engraved in *katakiri* with two horses under a pine tree, the *riōhitsu* formed by a square cut in *itozukashi* around the *seppa dai* with the vertical axis of the blade hole or a diagonal, reminiscent of the style of Bamen and Kikuchi. xviii.
- 3204.—*Sentokudō*, lenticular, with grooved *shakudō* rim, the polished surface engraved with horses under a willow tree, *katakiri*. xix.
- 3205.—*Iron*, hammered, slightly uneven surface, engraved in *intaglio rilievo* with a flight of three wild geese above wind-tossed reeds. xix.
- 3206.—*Shibuichi*, *nanako* surface, inlaid in relief with a *shippō* pattern made of oval pieces of metal (gold, copper, *shakudō*,) shaped like linseed, set in *shippō* pattern. A pair. xix.
- 3207.—*Niguromé*, with gilt rim, small *tsuba*, *mokko* shape, *nanako* ground, a tiger approaching a stream strewn with rocks. xix.
- 3208.—*Copper*, *nanako* ground with clouds reserved in relief, decorated with two butterflies and one butterfly on the face and back respectively. xix.
- 3209.—*Shakudō*, *nanako*, the surface modelled to imitate mud, through which a dragon threads its coils, showing alternately on obverse and reverse. late xviii.
- 3210.—*Shakudō*, rounded square, *nanako* ground, a dragon, gilt, entwined around the trunk of a flowering plum tree. xix.
- 3211.—*Niguromé*, *mokko* shape, *nanako*, rim of light colour, butterflies and peonies. late xviii. or early xix.

J. C. HAWKSHAW COLLECTION.

3212.—*Shakudō*, *nanako* ground, chased in the solid in high relief with cherry trees in flower, the flowers plated with silver leaf and inlaid with gold centre; subject known as Cherry Trees of Yoshino. xix.

3213.—*Shakudō*, *mokko* shape, with gilt rim, minute *nanako* ground, covered with autumn plants. xix.

3214.—*Shakudō*, chrysanthemoid shape, *nanako* ground with autumn flowers in low relief, partly gilt. xix.

3215.—*Shakudō*, *mokko* shape, with minute *nanako*, five fan-shaped panels, reserved in *ishimé*, with gold wire frames contain minutely chased and inlaid figures of the Gods of Luck, Benten, Hotei and Ebisu, Bishamon, goats in a field, a flowering plum tree, whilst Fukurokuju and Jurojin are figured on the back, with the tortoise, Daikoku and his bales on the face, also some jewels, a crane, two *minogamé*, and finally the Mito no Seki with the sun rising. xix.

3216.—*Shibuichi*, square with réentrant corners, enclosing with a border of coarse grained *nanako* (rows at 60 degrees) a square of *ishimé*, covered by an octagonal *cartouche* in fine *nanako*, with polished border decorated with stylised leaves and *paulownia* crest. xix.

3217.—*Iron*, two *sagittaria* leaves rising upwards with inflorescence in the centre rising above the *seppa dai*, capped with two more leaves descending to complete the outline, all chased in the round, the leaves convex one side, concave the other, alternately. xix.

3218.—*Iron*, one side quite flat with punctuate *ishimé* surface, the face chased in the round with a bamboo cane curved in a circle, covered with leaves, filling the whole surface, no *riōhitsu*, leaves deeply chased, with middle rib in relief. xix.

3219.—*Iron*, seven *aoi* leaves chased in low relief on either side, and dotted with gilt dewdrops, their stalks chased into the rim. xix.

3220.—*Iron*, a peony flower chased in relief in a flattened surface, single hole at lowest part, no *riōhitsu*. xix.

3221.—*Iron*, a lotus leaf, worm-eaten in places. xix.

3222.—*Iron*, the three apes, in the round, fairly flat modelling, humorous treatment. xix.

3223.—*Iron*, almost circular, with twenty-seven lobes corresponding to the ten outer petals of a flattened peony, chased in low relief; both *riōhitsu* plugged with lead. xix.

3224.—*Iron*, circular rim attached by eight oak leaves to the *seppa dai*, the leaves are on long stalks forming loops on the inside of the rim, and are set at an angle of sixty degrees to the circle, giving an idea of rotatory motion. xvii.-xviii.

3225.—*Iron*, rounded oblong, with raised hammered edge, unevenly modelled ground, with worm tracks, chased in low relief with *paulownia* and chrysanthemum on one side, touched with gold and wind-tossed plum blossoms on the other. xix.

3226.—*Iron*, two elephants lying down, their trunks touching one another's buttocks complete the outline; the two tusks of the lower animal are chased separate in the round. xix.

J. C. HAWKSHAW COLLECTION.

3227.—*Iron*, circular rim, three *mannensei* (*omoto*) with gilt berries, arranged in a circle, chased in the round. xviii.-xix.

3228.—*Iron*, chased in relief with a cherry tree in bloom, a branch of which has grown into a window (openwork with lattice), gold dots on tree and in centres of flowers. xix.

3229.—*Iron*, *mokko* shape, chased in low relief with a cherry tree in flower, growing against an old wall, the bamboo framework of which shows in places in openwork; at the lower part, a small fan-shape window filled with a branch covered with flowers. early xviii.

3230.—*Iron*, *mokko* shape, divided into three vertical panels, the central one chased with a pine in openwork, the side ones with a cherry tree and a plum tree in flower respectively; the centres of flowers gold dots. xix.

3231.—*Iron*, lozengular, with rounded corners and grooved edge, the surface ribbed with rounded flutings oblique to the blade at forty-five degrees, of 2 mm. pitch; the edge inlaid with gold *karakusa* on either side of two crests, inlaid in gold wire half over one side and half over the other, curved over the edge; *Sagari fuji* and *maru ni futatsubiki* both of the Toyama family of Iyo. xix.

3232.—*Iron*, the edge chased with three narrow grooves, the face ribbed with vertical cuts (15 in 10 mm.) all having the appearance of being machine cut, inlaid in relief with a clematis, vine in flower and two butterflies (*shibuichi* and copper gilt). late xix.

3233.—*Iron*, lenticular, large rounded oblong *tsuba* with round rim, inlaid in relief with small *shakudō* crests of two leaves *nakagawa kashiwa*, alternately arranged with the stalks, towards the face or the back; thirty such crests around the rim of the large *tsuba*, twenty-seven on the smaller one. late xviii. or early xix.

3234.—*Iron*, a pair, rounded oblong, vermiculated rim with small fish-like reserves; the web flat and inlaid with wind blown plum blossoms in silvered copper. xix.

3235.—*Iron*, two banana leaves, chased in the round, with *kebori* finish and touches of gold *nunomé* within a rim. xix.

3236.—*Iron*, outline of thirty-two lobes in four groups forming the four corners of an almost square outline with sides brought in at the centre, large *kozuka* openings, larger than the *seppa dai*; the rim attached to the *seppa dai* by four groups of three rais. xvi.

3237.—*Iron*, rounded oblong with roped edge, chased on one side with waves in low relief, *kebori* finish, their crests in higher relief, and on the other side with the same design charged with a huge four-pronged anchor in relief. xix.

3238.—*Iron*, *mokko* shape, with raised, rounded roped edge, the faces symmetrically chased with waves in *kebori* modelling and low relief crests, partly covering an anchor with four branches. xix.

3239.—*Iron*, circular, a rocky landscape with a few stunted pine trees, by the edge of a stream spanned with a bridge of four logs, over which a woman, leading a horse loaded with firewood, prepares to cross. Iron small *tsuba*, same design of mountain and tree but no bridge, the woman seated on the ground cogitates how to cross.

J. C. HAWKSHAW COLLECTION.

3240.—*Iron*, circular, with *shakudō* rim of square section, an old wooden plank, decayed in holes through which passes a gourd vine inlaid copper gilt. xviii.

3241.—*Iron*, rounded oblong shape with small rim, the surface, rim, *seppa dai*, modelled as if eaten away by worms, or as clay after a heavy rainstorm, inlaid in gold and silver *nunomé* with *paulownia* and chrysanthemum. xix.

3242.—*Iron*, thin *mokko* shape, ground very much corroded, chased with two ghosts, with long hair and heads without body, one head inlaid copper. xvii.

3243.—*Iron*, a worm-eaten mushroom, the top thin metal modelled in fat smooth curves on the upper side, the underside chased in radiating lines, the stem solid, sparingly touched with gold and silver at the base, worm inlaid in ivory in its hole; two small chestnut leaves one above, one beneath. (Emblematic of the ninth month). xix.

3244.—*Iron*, large *tsuba*, polished surface, around the edge of which are coiled two elongated dragons in brass; the *riōhitsu* lined with silver and plugged with *shakudō*. xix.

3245.—*Iron*, flat surface, a *convolvulus* (copper gilt) clinging to a crooked bamboo. middle xviii.

3246.—*Iron*, large, almost circular, the edge rounded down to a narrow thin rim. Geese and reed, with scanty gold inlay. xix.

3247.—*Iron*, rounded square, large *tsuba*, decorated in relief with bamboo chased in the solid, with the small twigs in copper gilt, and a large hat (copper) on one side (perhaps a late addition). xix.

3248.—*Iron*, small flat *tsuba*, two fans, one folding, the other flat, both inlaid with gold wire designs of dragon and clouds, in *nunomé*, and worm-eaten through; modelled in fretwork. late xviii. or xix.

3249.—*Iron*, flat, inlaid with clouds and curled dragon in gold wire *nunomé*. xix.

3250.—*Iron*, two cranes and bamboo stems, the cranes at both ends of the *seppa dai*, the bamboos form the sides of the guard. xix.

3251.—*Iron*, three elongated, smooth bodied dragons, modelled in the round. late xviii.

3252.—*Iron*, small *tsuba*, in openwork, a prawn, a *namazu*, a *tai*, etc., in full round.

3253.—*Iron*, a carp and bamboo in the round. xviii. or xix.

3254.—*Iron*, large circular *tsuba* with square rim, a *shachihoko* and waves, the first in the round, and touched with gold, the waves modelled on the surface with *kebori*. xvii.

3255.—*Iron*, circular, a *shachihoko* in the round; there are traces of gold left showing that the rim and parts of the animal were originally overlaid with gold which was stripped in the Nineteenth Century. xviii.

3256.—*Iron*, two *namazu* in the round, eyes and feelers gilt. xix.

3257.—*Iron*, *marubori*, influence of Mito style, Chinese sage fishing a huge horned carp. late xviii.

J. C. HAWKSHAW COLLECTION.

3258.—*Iron*, circular, a bear creeping through a hole upon a rocky ledge, over a waterfall, high relief chasing, slight gold inlay. Influence of the Mito school, xix.

3259.—*Iron*, circular, inlaid in thin rectangular iron strip with a *karakusa* pattern, in relief, on both sides. xix.

3260.—*Iron*, *tachi* shape, with bevelled rim, chased all over with small waves (rounding the lozenges produced by two sets of grooves at thirty degrees to one another) and perforated with a flight of seven *chidori*. xix.

3261.—*Iron*, lozengular, with rounded corners and sides curved in both surfaces, covered with *nanako*. xviii.

3262.—*Iron*, surface etched so as to leave in low relief a decoration of peonies amongst scroll-work. xix.

3263.—*Iron*, in the shape of a *shitogi* tsuba, but flat, the surface etched so as to leave in relief a pattern of some cruciferous plant covering it entirely. xviii.

3264.—*Iron*, covered with a semis of chrysanthemum-like punchmarks. xviii.

3265.—*Bronze*, cruciform, with semi-circular arms, *ishimé* surface, with worm holes, and pattern of five circles enclosing a sixth one (*mutsuboshi*) one perforated, and another inlaid in silver wire on either side. xix.

3266.—*Iron*, chased all over with clouds in low relief. xix.

3267.—*Iron*, *mokko* shape, chased in low relief with a semis of small chrysanthemum flowers and thin tendrils. xviii.

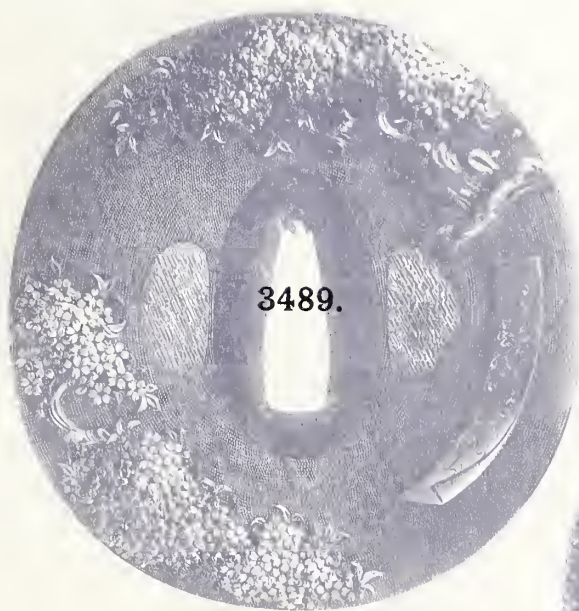
3268.—*Iron*, *mokko* shape, with slightly raised rim, chased with a pine tree, in low relief, the trunk rubbed with gold. A wood-pigeon upon the lower part of the slanting tree, and a hawk swooping down upon it; on the reverse, a mountain, edged in gold, amongst golden clouds, high above the tops of the fir trees, a few trees, inlaid gold, on the mountain slope, lower a cuckoo (gilt) in flight. xix.

3269.—*Iron*, a chrysanthemum with sixteen petals chased convex on both sides, perforated to receive three crests, butterfly, *rimbo* (buddhist wheel) and *kiku*, inlaid with small chrysanthemum flowers, copper gilt; ordinary *kozuka* hole but small oblong *kogai* hole perhaps for an *umabari*. xvii.-xviii.

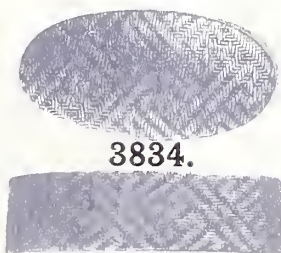
3270.—*Iron*, perforated with a moon crescent, leaving three clouds in reserve, inlaid in high relief in *shibuichi* with a bat hanging to the edge. xix.

3271.—*Iron*, rounded oblong, chased with a dragon in relief ascending from a big wave towards Fuji seen in the distance; silver *nunomé* in wave and Fuji, clouds and dragon touched up with gold *nunomé*; at the back, nets drying. late xviii.

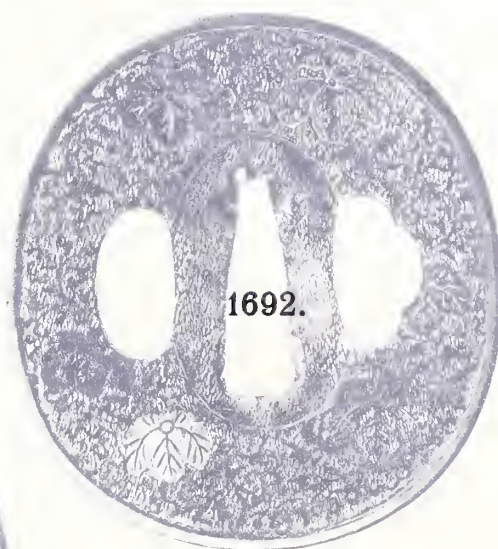
3272.—*Iron*, large, with edge gilt, inlaid in high relief with three dragon-flies above a stream chased in *katakiri*, lined with grass inlaid gold. xix.



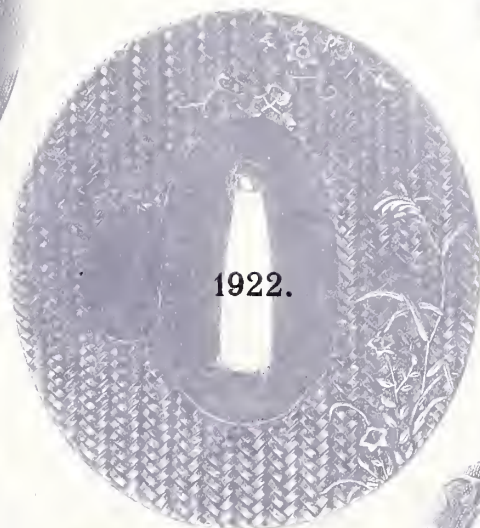
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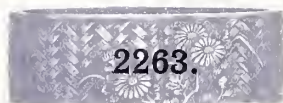
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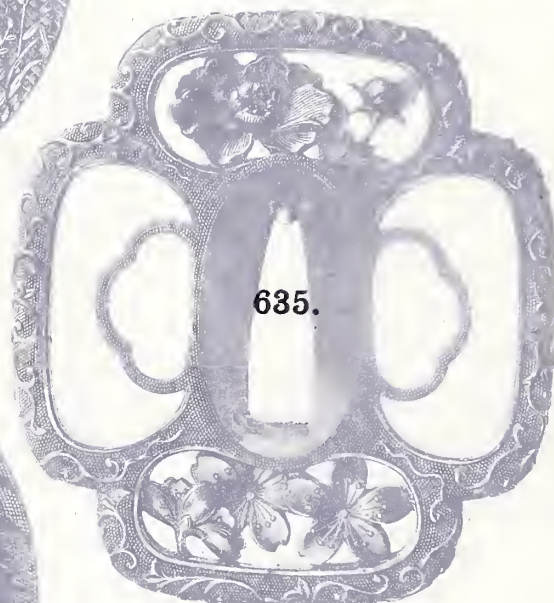
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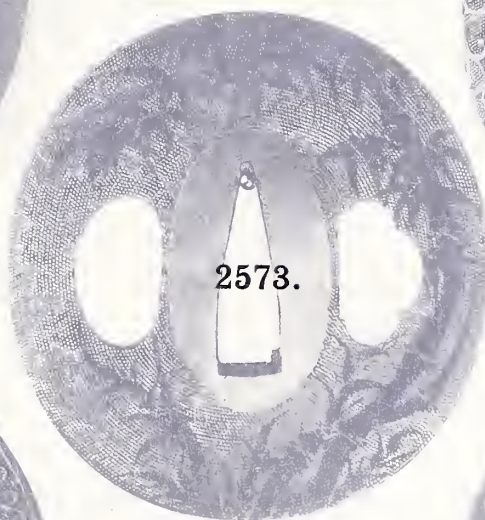
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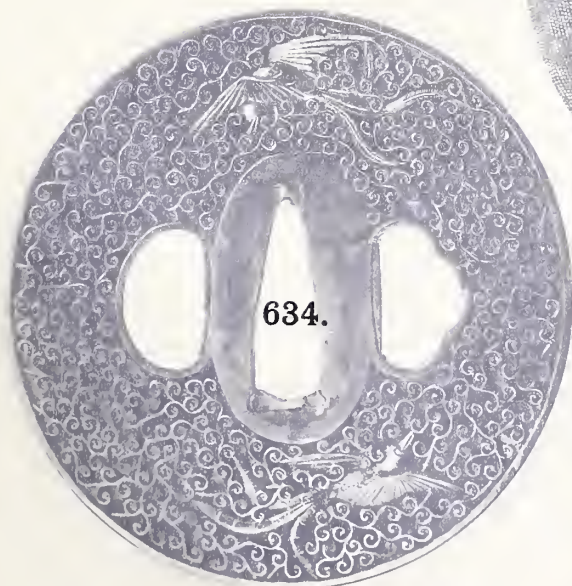
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3258.—*Iron*, circular, a band curving through a hole upon a rocky ledge over a waterfall, high relief chasing, slight gold gilt. .4888 Influence of the *Shinobu* xix.

3259.—*Iron*, *mokko* shape, with thin rectangular iron strip with a *karakusa* pattern, on both sides. .9848

3260.—*Iron*, *mokko* shape, with bevelled rim, chased all over with small waves (rounding the lozenges produced by two sets of grooves at thirty degrees to one another) and perforated with a flight of *tsuribishi*. xix.

3261.—*Iron*, lozenge, with rounded corners and sides curved in both surfaces, covered with *nunomé*. xviii.

3262.—*Iron*, surface etched so as to leave in low relief a decoration of peonies amongst *tsuribishi*. .9821 xix.

3263.—*Iron*, in the shape of a *shitogi* tsuba, but flat, the surface etched so as to leave in relief a pattern of some cruciferous plant covering it entirely. xviii.

3264.—*Iron*, covered with a semis of chrysanthemum-like punchmarks. xviii.

3265.—*Bronze*, cruciform, with semi-circular arms, *ishimé* surface, with worm holes, and pattern of five circles enclosing a sixth one (*mutsuboshi*) one perforated, and another inlaid in silver wire on either side. .8822 .8722 xix.

3266.—*Iron*, chased all over with clouds in low relief. .9880 xix.

3267.—*Iron*, *mokko* shape, chased in low relief with a semis of small chrysanthemum flowers and thin tendrils. xviii.

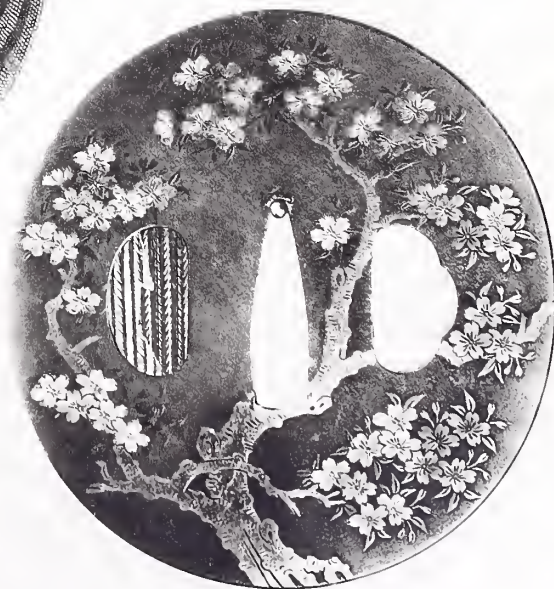
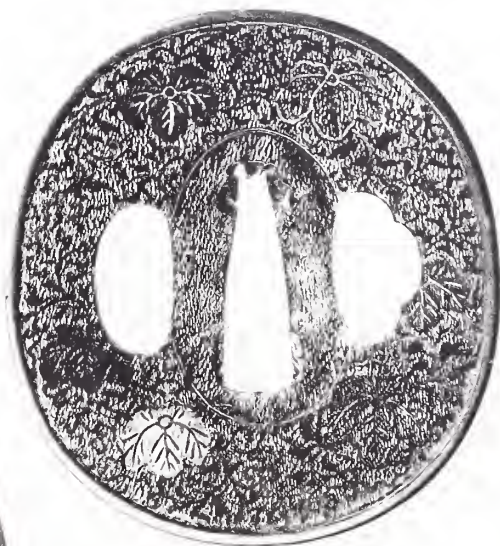
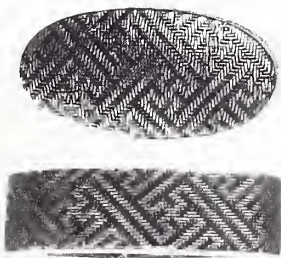
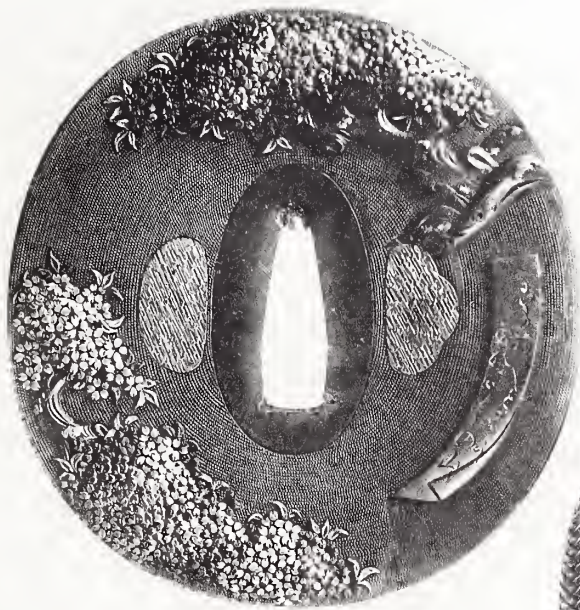
3268.—*Iron*, *mokko* shape, with slightly raised rim, chased with a pine tree, in low relief, the trunk rubbed with gold. A wood-pigeon upon the lower part of the slanting tree, and a hawk swooping down upon it; on the reverse, a mountain, edged in gold, amongst golden clouds, high above the tops of the fir trees, a few trees, inlaid gold, on the mountain slope, lower a cuckoo (gilt) in flight. .8722 xix.

3269.—*Iron*, a chrysanthemum with sixteen petals chased convex on both sides, perforated to receive three crests, butterfly *warabe* (buddhist wheel) and *kiku*, inlaid with small chrysanthemum flowers, copper gilt; ordinary *kawaka* hole but small oblong *kogai* hole perhaps for an *umabari*. xvii.-xviii.

3270.—*Iron*, perforated with a moon crescent, leaving three clouds in reserve, inlaid in high relief in *shibuichi* with a bat hanging on the edge. xix.

3271.—*Iron*, rounded oblong, chased with a dragon in relief ascending from a big wave towards Fuji seen in the distance; silver *nunomé* wave and Fuji, clouds and dragon touched up with gold *nunomé*; at the back, nets drying. .8822 .8822 late xviii.

3272.—*Iron*, large, with edge gilt, inlaid with three dragon-flies above a stream chased in *katakiri*, lined with grass inlaid gold. .8822 xix.



J. C. HAWKSHAW COLLECTION.

3273.—*Iron*, small, with *kozuka* hole only, inlaid in brass wire with the invocation of the Nichiren sect: *Namu mio ho rengo kio*, "hail to the lotus of the good law!" and with the constellations of the Northern bushel. xvi.

3274.—*Iron*, circular, with raised rim, perforated with four groups of three interlaced trefoils, with bevelled edges gilt in *nunomé*; *seppa dai* inlaid silver *nunomé*. xviii.

3275.—*Iron*, flat, thick, with *shakudō* rim and *shakudō* plugs to both *riōhitsu*, perforated with a *wumpan*, and inlaid with a crooked staff and a toad (*shibuichi* with *shakudō* excrescences), emblems of Gama Sennin. xix.

3276.—*Iron*, rounded oblong, with very much reduced edge, smooth surface, chased with a cloud, etched away and tooled in *ishimé*, through which passes an elongated dragon (*shibuichi*); connected with the cloud, as by a slanting water spout, a smaller cloud at the lowest part of the guard holds a *tama* in relief, gilt. xix.

3277.—*Iron*, slightly cupped, etched in reserve with a landscape of rice sheaves, *susuki* and *eupatoria*, with two dragon-flies above, on the underside, and on the convex face with a *tanuki* in a field (eyes and grass blade gold *nunomé*). xix.

3278.—*Iron*, flat surface, inlaid with three crests, *Sagari fuji* in copper gilt and one *sangai matsu*. "three storied" pine. xix.

3279.—*Iron*, rounded oblong, with slightly raised rim, chased with saddle, stirrups and horse-bit in low relief, inlaid with riding stick and cords. xviii-xix.

3280.—*Iron*, rounded oblong, *ishimé* surface, engraved line as a border, enclosing a weeping willow by the edge of a stream, incised and modelled in very flat relief and a white heron, in silver *nunomé*. xix.

3281.—*Iron*, circular, chased in relief with the side of a house upon which a spider runs towards its web, on the right, in an open segment, protrudes outside the main roof post a cypress chased in the round; on the reverse, the cypress appears in the foreground of a forest, the lower part only of the trees beyond being seen. xix.

3282.—*Iron*, circular, made of two plates, the back apparently an old *tsuba* with eight open holes in chessboard pattern, the face chased in hexagonal plaited pattern, in the round, the rim beaten to a flange holding the back, and then filed to a smooth outline. xvii.-xviii.

3283.—*Iron*, chased to imitate old wood, with three *koto* bridges in reserve on either side, in low relief. xix.

3284.—*Iron*, originally circular, thin, lenticular, the sides rolled up to form a square, and the four corners turned back to the other side, then inlaid with a dragon in brass, the ground and rolled sides irregularly covered with patches of brazing brass, melted and polished in patches, some parts silvered. xvii.-xviii.

3285.—*Iron*, circular, narrow rim, enclosing a chased surface imitating old wood, *seppa dai* and *udenuki ana* bordered. xviii.

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3286.—*Iron*, circular, with slight rim, chased with a surface of old wood, and with a *maku*, several *aoi* leaves in *intaglio*, a *paulownia* raceme inlaid, *maku* border plated gold, with punctuate *karakusa* pattern, *aoi* leaves with gilt nervings and copper stalks. xvii.-xviii.

3287.—*Iron*, lenticular, the surface ribbed and chased with three reserves in the shape of fan papers, inlaid in relief with *clematis*, *umé*, lespedeza and *susuki* grass; on the other side, a narcissus on a *tanzaku*, leaves *shakudō*, stem gold, flower gold and silver. xviii.

3288.—*Iron*, chased as a weather-worn piece of wood, with lump, hollows and worm-holes, chased and inlaid with a gourd vine, passing through two of the openings (flower silver, one gourd brass, tendrils and tips of leaf gold, one leaf and gourd *shibuichi*). xviii.

3289.—*Iron*, *mokko* shape, the rim enclosing a web chased as a piece of old wood, partly gilt in *nunomé*; *seppa dai* cross-hatched with silver. xviii.

3290.—*Iron*, a rat looking into a cow's horn, chased in the round. xviii.-xix.

3291.—*Iron*, a horse chased in the round, general surface flat, the ears only projecting in relief. xix.

3292.—*Iron*, chased with waves in *marubori* as an openwork field, surrounded by a rim of dragons chasing one another in the clouds (two dragons on either side), flames and other accessories gilt in *nunomé*. late xviii.

3293.—*Iron*, two bullocks lying down, chased in the round, their tethers entwined. xvii.-xviii.

3294.—*Iron*, with five-lobed rim, circular inside, enclosing a solid web, chased with circular, concentric lines, inlaid with a chrysanthemum (silver, *shakudō* leaves) and a butterfly on one side, the same design with two flowers, one gilt, on the reverse; traces of gold *karakusa* on rim. xviii.

3295.—*Iron*, a *shimenawa* rim with seven *gohei* and eight groups of strips hanging internally. xix.

3296.—*Iron*, a *shimenawa*, with *gohei* attached, chased in the round, the left-handed rope forming the rim. xix.

3297.—*Iron*, thin, rounded oblong, with slightly raised rim, decorated with two roofing tiles, one with *tomoyé*, the other with the *oni*'s head, both embossed from the back and slightly tooled at the front, with addition of gold *nunomé*. xix.

3298.—*Iron*, circular, chased on both sides with a wall and a door, both thatched; on the face, the outside of the enclosure, showing the bamboo structure of the door and lower part of the wall, the wooden frame of the window and the cross bars of the door in various metals, a dog curled asleep against the wall; on the back, a crow stands on the door thatch, a pine tree grows in the enclosure, over the wall, with bamboo grass at the foot; the door fastenings are shown in detail. xix.

3299.—*Iron*, rounded oblong with raised rim, chased in low relief with Futen on one side carrying his bag, and Raiden on the other with two drum-sticks (inlaid *shakudō*); *karakusa* in gold on dresses, scarves gilt and marked with *umé* pattern in slight punchmarks. xix.

J. C. HAWKSHAW COLLECTION.

- 3300.—*Iron*, five twisted *gingko* leaves, with nerves rubbed in gold and silver, silver rim. xviii.
- 3301.—*Iron*, eight mushrooms chased in the round, arranged elliptically to form the rim, marked with pine needles in gold *nunomé*. xix.
- 3302.—*Iron*, six of the Zodiacal animals, the monkey at the top with long arms forming the rim, the boar at the bottom, the cock, horse, dog and goat filling the inter-spaces. xviii.-xix.
- 3303.—*Iron*, circular, enclosing the animals of the Zodiac on a *rimbo* (buddhist wheel) chased in the round with a few touches of gold *nunomé*. xviii.-xix.
- 3304.—*Iron*, rounded oblong, with modelled edge, chased in low relief with a plum tree in bloom. xviii.-xix.
- 3305.—*Iron*, rounded oblong, the faces chased in low relief with reeds, and small bamboo grass, dotted with points of light (fireflies?) in the sky, the moon perforated as a small round hole, reflected as a patch of silver in the water below, near the outline of a *saké* cup, cut in open silhouette with a heart-shaped hole besides. xix.
- 3306.—*Iron*, circular, with roped *shibuichi* rim chased with holly and maple leaves with brass stalks, inlaid in copper in high relief with a ground beetle, *equisetum* and a maple leaf. xvii.-xviii.
- 3307.—*Iron*, chased in relief with *eulalia* grass with brass inflorescences (*susuki*) and inlaid with a wasp (copper, *shakudō* stripes, gold eyes and feelers). xix.
- 3308.—*Iron*, rounded oblong, a tiger (brass) under a bamboo, during a storm. xviii.-xix.
- 3309.—*Iron*, a gilt *torii* amongst pines, chased in low relief. xviii.
- 3310.—*Iron*, octagonal (axis of the blade a diagonal) with raised rim, perforated with a fan-shape window, with lattice work in the round, chased with a plum tree, with flowers inlaid; traces of an old signature quite illegible, but at any rate anterior to the decoration. xviii.
- 3311.—*Iron*, inlaid with a stump of a plum tree in bloom (copper, silver flowers). xviii.
- 3312.—*Iron*, almost circular, the surface treated in *amida yasurimé*, now almost obliterated, decorated in relief with a spray of *nanten*; the leaves chased in reserve, in the solid, the stem and fruit inlaid copper gilt. early xviii.
- 3313.—*Iron*, *mokko* shape with rounded rim, lined with a gold border inside, the web chased in low relief with *paulownia* leaves, nerved in gold, the inflorescences inlaid, gold *nunomé*. xix.
- 3314.—*Iron*, octagonal, with rounded corners, raised rim, the surface softly modelled like the peltate leaf of a lotus, decorated with *aoi* leaves in *intaglio*, outlined and nerved with true gold wire inlay, arranged like the leaves of the *paulownia*, from each group spring racemes of *kiri* in gold wire. xix.
- 3315.—*Iron*, circular, with broad rim, chased in low relief with three groups of *tsuta* leaves, arranged in the style *mitsu tsuta shiriawase* (*Matsudaira* crest), the nerves of the leaves and their outline inlaid with gold wire in *hirazōgan*. xix.

J. C. HAWKSHAW COLLECTION.

3316.—*Iron*, five-lobed outline, the rim chased in low relief internally in cusps and reentrant trefoils as a stylised flower, the sunk surface polished, chased in low relief with two *paulownia* racemes on one side and a chrysanthemum on the other, touched with gold *nunomé*. Signed with a *Kakihan* only. xix.

3317.—*Iron*, circular, large and heavy, chased all over in relief with chrysanthemum flowers and leaves. xix.

3318.—*Iron*, *tachi* shape, the outline and edge formed by eight chrysanthemum flowers in low relief, enclosing an amas of smaller flower and leaves. xix.

3319.—*Iron*, chased in low relief with chrysanthemum in flower. xix.

3320.—*Iron*, *mokko* shape, a semis of chrysanthemum, edge engraved and once inlaid in gold wire with the nerves of leaves. xix.

3321.—*Iron*, with slightly raised edge chased in low relief with chrysanthemum behind a fence, the centres of the flowers and tips of the leaves gilt. xix.

3322.—*Iron*, chased in low relief, on a sunk ground, with a clematis vine in bloom. xix.

3323.—*Iron*, rounded oblong, chased in low relief on each side with a tree peony in flower, the petals finished with *kebori* and the centres of the flowers in copper gilt treated with a *nanako* punch to imitate a mass of stamens. xix.

3324.—*Iron*, chased in low relief with a tree peony on each side, the petals finished in *kebori*. xix.

3325.—*Iron*, rounded oblong shape chased with a chrysanthemum centre of thirty-two petals in low relief with narrow border, overlaid with *paulownia* racemes, two on one side and one on the other, one with gilt nerves to rim. Illegibly signed in *sosho*, on the side. xix.

3326.—*Iron*, sunk faces chased in relief with branches of tree peony, in full bloom, the leaves tipped with gold. xix.

3327.—*Iron*, with copper rim imitating old wood, chased in *katakiri* with sheaves of rice, and in *intaglio rilievo* with a tethered ox, the head in relief. xix.

3328.—*Iron*, circular rim, enclosing two *karashishi* amongst peonies, chased in the round, with gilt eyes. xvii.-xviii.

3329.—*Sentokudō*, circular, with slight rim, and concentric depressed groove, cut à jour with waves in the round, at the lower part, above which are inlaid *chidori* in flight, copper gilt. xviii.-xix.

3330.—*Iron*, rounded oblong, the faces sunk, inlaid with a spider (*shakudō* and gold) on its web (gold *hirazōgan*), a wasp (gilt) and a butterfly (*shibuichi*) and on the other side a wasp (*shakudō*) and a butterfly (*shibuichi*, *shakudō* spots). xix.

3331.—*Iron*, small *mokko* shape, with sides hammered to raised edges, inlaid in relief with three masks of *sankojo* and one of *hannya*, *shakudō* with gold cords. xviii.-xix.

3332.—*Iron*, chased with four sunk panels and four conventional closed curves in treble lines, association of birds and plants, minutely inlaid in gold of two colours, chrysanthemum, *eupatoria*, gentian and quail, *lespedeza*, *patrinia*, *azalea*, swallow, etc. xviii.

J. C. HAWKSHAW COLLECTION.

3333.—*Iron*, circular, bridge and *mizu kuruma* in *akasaka* style, originally covered with wood veining in gold wire *nunomé*. xvii.-xviii.

3334.—*Iron*, circular, narrow rim enclosing two segments à jour, one with a scroll design and the other with the double and treble *tomoyé* in the round, touched with gold *nunomé*, *seppa dai* attached at the ends to the rim by trapezoidal reserves inlaid with gold *karakusa*. xvii.

3335.—*Iron*, almost circular, incised with a chrysanthemum flower of sixteen petals, gouged out hollow on either side, and touched with *nunomé* gold. xix.

3336.—*Iron*, small, *mokko* shape, with rim 12 mm. thick, and *seppa dai* 3 mm. thick, smoothly hollowed on both sides, the rim inlaid with gold chevrons, the edge chased in cartouches on each side, each containing a *karashishi* inlaid. xix.

3337.—*Iron*, *shishi* on a stand, much inlaid with gold wire *nunomé*. xvii.-xviii.

3338.—*Iron*, a jar, the pattern inlaid in copper gilt, some of which has been stripped off round the mouth. xviii.

3339.—*Iron*, a gong, inlaid with oak leaves and *karakusa* in *nunomé*. xviii.

3340.—*Iron*, *shishi* on a stand, in the round. xviii.-xix.

3341.—*Iron*, a carp, in the round, apparently absorbing through the mouth a stream, which reappears through the gills at the back. xviii.

3342.—*Iron*, circular rim enclosing six *nakago* chased in the round and inlaid with signatures in gold. xviii.

3343.—*Iron*, *mokko* shape, the surface showing the grain, a snake, modelled in the round, in *shakudō* passes through the *kogai* hole. xix.

3344.—*Iron*, circular, worked all over with waves in *kebori* in slight relief, inlaid with gilt fire-flies resting on the waves or flying; both *riōhitsu* in the shape of Chinese hats, one plugged with *shakudō*, spotted with gold patches in *nunomé*. xviii.

3345.—*Iron*, inlaid with a pear (copper, one leaf *shakudō*, two leaves gilt), a sardine (*shibuichi* rubbed with gold), a chestnut (*shibuichi*) perforated with two chestnuts overlapping; illegible remains of a gold seal. late xviii.

3346.—*Iron*, circular, chased in low relief with swirling waves, out of which a dragon arises, its head into the clouds, dragon inlaid and gilt. xix.

3347.—*Iron*, two dragons roughly chased in relief on an *ishimé* ground, flames gilt, clouds with gold lines in *nunomé*, the dragon's scales punched. xix.

3348.—*Sentoku*, polished surface, decorated in *katakiri* with an arborescent fern on the trunk of which stands in relief a *cicada* (*semi*) modelled in *shakudō*. late xviii.

3349.—*Sentoku*, rounded square, with raised rim, *ishimé* surface, inlaid with millet, run up to seed, protected by ropes and scare-crows, above two swallows in flight; copper and *shakudō* plants, seeds gold. early xix.

J. C. HAWKSHAW COLLECTION.

3350.—*Sentoku*, rounded square, inlaid in *shakudō* in high relief with a boat grounded amongst reeds, the latter inlaid *shakudō*, copper, and copper gilt; above, the moon disappearing between horizontal clouds; at the back, an oar, stuck in the sand, figured by an *ishimé* of cross-shaped punchmarks. xix.

3351.—*Sentoku*, rounded square, *ishimé* surface, decorated with a white crane under a bamboo (inlaid *shakudō*). late xviii.

3352.—*Sentoku*, rounded square, *ishimé* ground, raised rim, inlaid with a willow, in *shakudō*, with leaves gilt, the roots surrounded with grass, inlaid *shakudō*; on the trunk, perches a bird of prey in copper overlaid silver and gold. xix.

3353.—*Copper*, *ishimé* produced by the weak action of a *nanako* punch, *shakudō* rim engraved with *karakusa*. The decoration consists of a *paulownia* raceme part on face, part on back, with plating in gold and *shakudō* unskillfully added later. xix.

3354.—*Copper*, almost circular, raised edge, inlaid on *nanako* ground, with two floral sprays with flowers and fruit (gilt grapes), and on the other side with a stylised wreath; on the *seppa dai*, groups of *nanako* punching such as might be made in trying a tool. early xviii.

3355.—*Sentokudō*, *tachi tsuba*, *aoi* shape, with *shibuichi* rim, the ground decorated with *rinzu* pattern, clouds and *shippō* design, a butterfly and geometrical pattern in wire inlay. late xviii. or xix.

3356.—*Copper*, square with rounded corners, *shakudō* rim, *ishimé* surface, inlaid in high relief with a branch of plum, in flower, *shakudō*, flowers gold, buds gold, *shakudō*, silver; *riōhitsu* lined *shakudō*. xix.

3357.—*Sentoku*, circular, with *shakudō* rim, *ishimé* surface inlaid with plum branch, identical in design and technique with above. xix.

3358.—*Copper* on one side, inlaid with two men towing a boat on a stormy river, above, wild geese in flight, clouds inlaid in parallel lines of *shakudō* and brass. The outline is that of a trefoil, with *shakudō* rim; the back is a cast plate decorated with chrysanthemum and a barrier. xix.

3359.—*Iron*, circular, made of three pieces of metal, one millimetre thick each, the central one solid, the outer ones perforated in two large *namako* shaped cartouches, each containing in reserve one character, inlaid in *nunomé*, gold and silver *riu* (dragon), *tora* (tiger) and *Echizen*. The three plates are riveted together at the *seppa dai*, they had originally a rim which is now missing. late xvi. or early xvii.

3360.—*Iron*, incised with bamboo, stems in *intaglio rilievo*, leaves in *kebori*. xix.

3361.—*Iron*, surface unevenly punched in depressions and rounded bosses, to suggest clouds, through which a dragon, chased in the round and gilt appears to thread its way from one side to the other. xviii.

J. C. HAWKSHAW COLLECTION.

3362.—*Iron*, irregular outline, two *karashishi*, inlaid *shibuichi* in a rocky landscape, decorated with a few pine trees and touches of gold *nunomé*.

3363.—*Iron*, *mokko* shape with raised rim, chased in very high relief on the face with an ascending and a descending dragon, on the back with a descending dragon, the eyes dotted with gold pupils, long, thin, spiny bodies. late xviii.

3364.—*Iron*, rounded square, the surface modelled to imitate soft mud in the hollows of which small frogs disport themselves. xix.

3365.—*Iron*, almost circular, the faces etched and scraped to an even surface, leaving in reserve in low relief tendrils and flowers of clematis, inlaid in gold *nunomé*. late xviii.

3366.—*Iron*, large, *mokko* shape, chased with Shoki, crossing a bridge in a thunderstorm, under a large umbrella, an *oni* (*shibuichi*) hiding under the bridge, another (copper) running away with his *kanato* on the shoulder, at the back, along an open sluice gate. ? Mito xix.

3367.—*Iron*, circular, with large *riōhitsu* plugged with *shakudō*, chased in high relief with a dragon and clouds, carved on both sides, above swirling angry waters at the back, the rocks inlaid with small bamboo and groups of five or six small flowers with five petals each (copper gilt); on the banks of the torrent stands a tiger, inlaid *shibuichi* with light gold stripes. late xviii.

3368.—*Iron*, inlaid with a crane (silver, tail *shakudō*, bill and legs gold) in flight above an old pine tree (copper trunk, gilt foliage). xix.

3369.—*Sentokudō*, circular, flat *ishimé* surface, decorated with three *aoi* leaves, inlaid *shakudō* and copper, nerved in gold; on the other side, stylised water in lines of *shakudō* and gold, edge inlaid with *karakusa* scrolls. late xviii. or early xix.

3370.—*Sentoku*, *aoi* shape, polished surface with raised rim, perforated with an irregular six-lobed hole flanked with two smaller ones, through which passes the tail of a dragon inlaid in relief, *shakudō*; at the opposite corner a somewhat similar design, with five lobes and two small holes, depressed like a footmark. xix.

3371.—*Copper*, circular, *ishimé* surface inlaid with small bamboo, *shakudō* and copper gilt, speckled with dew. xviii.

3372.—Dark *shibuichi*, rounded oblong, polished surface, two rabbits squatting in the grass by the side of a rivulet in the moonlight. xix.

3373.—*Shibuichi*, lozengular, *ishimé* surface, with rounded angles and edge inlaid in *shakudō* with a vine, the leaves copper and the grapes gold, and a butterfly, gilt. xviii.

3374.—*Sentoku*, thin circular guard with large *riōhitsu*, and *shakudō* rim, plaited surface inlaid with the fan (gilt) and helmet (gold, *shakudō*, copper tassels) of the *kagura* dance, a branch of maple and a floral spray. xix.

3375.—*Sentoku*, almost square in outline, two crests of *tsuta* (*cissus thunbergia*) nerved with *shakudō*. xix.

J. C. HAWKSHAW COLLECTION.

3376.—*Sentoku* (almost *shiromé*), slightly gilt, two oak leaves forming the crest: *Nakagawa gashiwa*. xix.

3377.—*Copper*, circular, with *sentokudō* rim, a snow-laden hedge, worked all over both sides in *kebori* and gilt. xviii.

3378.—*Sentoku*, eight lobes separated from the centre by a circular groove; inlaid with silver cranes above a stream in which stand a few old stumps (*shakudō*). xvii.

3379.—*Iron*, *mokko* shape, thin, with high raised rim, the faces chased in low relief with outlines of coins, in gold and silver *nunomé*, and marked with a few scattered marks of a small circular punch (3 mm.). xviii.

3380.—*Iron*, octagonal, with heavy raised rim, bevelled internally, chased in low relief on the face, rim and edge with twelve outlines of coins, some gilt, and the other silvered in *nunomé*. xvii.-xviii.

3381.—*Iron*, flat with raised rim, notched in eight places; a pair of *tsuba*, inlaid in *nunomé* (gold and silver) with outlines and inscriptions of old coins. xviii.

3382.—*Iron*, outline of six large lobes and a very small one, with silver rim incised as a rope: the surface chased in low relief with old Chinese coins, the inscriptions silvered or gilt in *nunomé*, very large *riōhitsu*. xviii.

3383.—*Iron*, rounded oblong, rim of square section enclosing seven coins chased in the round, in Hoan style. xix.

3384.—*Iron*, rounded square shape, chased in low relief with Chinese coins inlaid gold *nunomé*, and decorated with the inflorescences of rushes also inlaid in gold *nunomé*. xviii.

3384A.—*Iron*, *mokko* shape, with four trifoliate openings filled with *shibuichi* plugs, those on the face engraved, three with the body of a dragon passing through waves from the one to the other, the fourth with a small tiger; on the back, a plum tree and a bamboo. Iron surface striated in the style of Hirata (of Higo). xviii.-xix.

3385.—*Iron*, a circle brought down to cruciform shape by four semi-circular indentations, perforated with a fan-shape hole, now plugged with a *shakudō* plate, containing the *kozuka* hole, the character *mi* 身 in *Sosho* plugged in copper gilt, and a double square passing through the axis, lower end to the right, top end to the left. xvii.

3386.—*Bronze*, square, with rounded corners, the rim raised, the web perforated with five square openings filled with copper plugs, each of which is perforated with parallel rectangular and square holes, like a ventilating brick, the arrangement of which reminds one of *hakkei* trigrams. xviii.

3387.—*Bronze*, lozengular, with rounded and cusped corners, turning into anchor-like projections inside four rounded openings; the surface treated in radiating *tsuchimé*, perforated with four circular holes plugged with copper and *shakudō* strips arranged within the circle in a manner reminiscent of *tensho* characters. xviii.

J. C. HAWKSHAW COLLECTION.

- 3388.—*Iron*, in the shape of the buddhist gong called *wumpan*. xix.
- 3389.—*Iron*, bird shape, with the eye perforated and chased on the underside, wings and tail chased with a few chisel strokes, top of wings inlaid in imbricated pattern in copper. Inscribed : "Copied from the tsuba of the Honorable Tachi Hatomaru of Hachimantaro," i.e., copy of the tsuba on Yoshiie's sword. Signed with *Kakihan* only. xvii.-xviii.
- 3390.—*Iron*, a *paulownia* crest, with low relief modelling, no rim. xvii.-xviii.
- 3391.—*Iron*, in the shape of a *kaji* leaf, worm-eaten, the surface treated in *amida yasurimé* and the nerving of the five lobes engraved. xix.
- 3392.—*Iron*, *hamidashi* tsuba, a monster's head chased in high relief on the edge and both sides, with long tubular ears forming the outline. xix.
- 3393.—*Iron*, *daidai*, orange, treated in heraldic fashion as the *tachibana* crest, with three leaves pointing at the top behind the fruit, and two beneath. xvii.
- 3394.—*Iron*, a jingling bell in the round, large heavy piece. ? xix.
- 3395.—*Iron*, cruciform with slightly raised edge, *ishimé* surface with waves chased in low relief in the lower portion and one side projection on both faces. xix.
- 3396.—*Iron*, lenticular, *ishimé* surface, engraved with the treasures of the *takaramono*, both *riōhitsu* of irregular shape, the thin edge curled up twisted and crumpled to a general octagonal outline. xix.
- 3397.—*Iron*, rough hammered and punched surface, originally circular, brought up to a rounded square outline by hammering an edge on four sides, now covered with a silver rim. xviii.
- 3398.—*Iron*, thin guard of the so-called *kamakura* type, decorated with stylised grasses, chrysanthemum flowers, scrolls, and a bridge in very slight relief, partly inlaid in *nunomé*, also two comma-shaped perforations, edge with *nunomé*, bent down at the two sides and bent up at the top and bottom. xviii.
- 3399.—*Iron*, square with the corners brought in, perforated with a long cartouche filled with a copper plug, veneered in copper, *shakudō mokumé*, of striped design, engraved with *karakusa* scrolls, and partly cut into by the *kozuka* hole, part of such a cartouche left unfilled, a triangular *kogai* hole, the whole surface hammered and punched. xviii.
- 3400.—*Iron*, small tsuba, perforated with two holes, one of which in the shape of a gourd, joined by a chase in which is reserved a rabbit, in relief; the holes are covered on both sides with *tokusa* (*equisetum*) attached on the iron at both ends; at bottom, small waves inlaid gold, moon in low relief in the sky. xviii.
- 3401.—*Iron*, irregular shape with three lobes, raised rim, ground unevenly hammered and punched, an elongated dragon, modelled in the round, passes through two holes, and is fixed to the web by welding; slight *nunomé* on dragon's body and clouds. xviii.

J. C. HAWKSHAW COLLECTION.

3402.—*Iron*, *mokko* shape, thin with raised rim, *ishimé* surface, chased in relief with the following inscriptions on the face, *Hiaku sen Hiaku sho*, hundred fights, hundred victories; on the back, *Ichinin ni shikazu*, hundred victories but no gain, meaning: patience will be more successful than a hundred victories. xviii.

3403.—*Iron*, circular rim enclosing six circles chased in low relief with an archaic character on each side, and connected to one another by scrollwork. xviii.

3404.—*Iron*, circular, with *shakudō* rim, one side divided into ten sectors inscribed in relief with the characters of the Cycle (*Jikkan*) and the other side with the twelve characters of the Zodiac (*Jiu ni shi*). xvii.

3405.—*Iron*, square with rounded corners, three dried fishes in the round, placed horizontally one above the other. Style of Akao and Kawaji, late xviii.

3406.—*Iron*, identical with above.

3407.—*Iron*, chased in openwork with an old pine tree growing by the side of a lake, upon the waves of which two hares are running; gilt *torii* near the tree, gilt moon above, and gold *nunomé* on the main bough. xix.

3408.—*Iron*, waves chased in the round, dotted with gold spray. xix.

3409.—*Iron*, two rabbits on the waves, chased in the round, within a narrow rim, same technique as above.

3410.—*Karakane*, six-lobed, *ishimé* surface, perforated with the *takaramono*; copy of an old type. xix.

3411.—*Karakane*, circular, flat with slight *ishimé* surface, perforated with crests, a hatchet and a hammer; copy of an old type. xix.

3412.—*Iron*, with beaded edge, chased in the round with a dragon arising from the waves into the clouds; flames gilt, eyes inlaid, feelers of silvered wire inserted, *seppa dai* outlined with engraved curves. xviii.-xix.

3413.—*Iron*, roughly chased with a design of conventional leaf, and two chrysanthemum, the four segmentary openings covered with two rows of iron wire twisted as a flattened spring, held by hammering the ends into holes, similar scrolls covering part of the surface about the *seppa dai*. xvii.-xviii.

3414.—*Iron*, two rope curtains (*nawa no ren*) twisted together, forming an outline almost circular, each of the cross-bars marked with three nails (gold *nunomé* and silver *nunomé* respectively). xviii.

3415.—*Iron*, circular rim enclosing a rope curtain chased in the round. xviii.

3416.—*Iron*, three *nasubi* in the round. xviii.-xix.

3417.—*Iron*, five *nasubi* in the round, their stalks forming the *riōhitsu* and curling in double scrolls outside. xviii.-xix.

J. C. HAWKSHAW COLLECTION.

3418.—*Iron*, three *nasubi* with leaves and indication of trellis work, chased in the round in a circle. xix.

3419.—*Iron*, flat one side, relief modelling in the round on the face, two gourds, affrontés, joined at the bottom and at the top by strips of iron welded and twisted, the same work limiting the *riôhitsu*, one of which is closed entirely by a strip around which is wound a spiral of metal like a tendril, same work above the *seppa dai* (? cast).

3420.—*Iron*, five nails radiating to the rim, and a pair of tongs. xvii.-xviii.

3421.—*Iron*, circular rim enclosing two dragon-flies modelled in the round. xviii.

3422.—*Iron*, four circular crests (elongated *kikyo*) attached to the *seppa dai* connected at the four angles by saddle shaped pieces thickly ribbed. xviii.-xix.

3423.—*Iron*, circular rim enclosing a chain of circular rings. xviii.-xix.

3424.—*Iron*, lenticular, chased in *intaglio* with *aoi* leaves and inlaid with a riding stick; silvered all over. The subject: Kamo no Keiba. xviii.-xix.

3425.—*Iron*, rounded square outline, incised with peonies chased in *intaglio*, with nerving in gold lines; same technique as above.

3426.—*Iron*, bi-concave with rounded edge, the face incised with scrollwork and *paulownia* crests in *intaglio*, outlined in gold. xix.

3427.—*Iron*, circular, chased with a dragon in the round in an irregular opening; this piece has been stripped of the gold with which it was once covered, the surface shows the preparation in cross-hatching for the *munomé*, and the impression of the *karakusa* pattern with which the plate was covered. (?) xvii.-xviii.

3428.—*Copper*, a *mokugyo*, chased in the round, partly silvered and gilt. xviii.

3429.—*Iron*, small irregular, like a piece of water-worn stone, decorated with a gourd vine in gilt wire, passing through the *kogai* hole. xviii.

3430.—*Karakane*, toy *tsuba* cast, decorated with a pagoda behind a maple branch, inside a key pattern frame, twisted about and broken at one end. xix.

3431.—*Iron*, a bean pod, with leaves and tendrils chased in the round, twisted into a rounded outline. xix.

3432.—*Iron*, a flight of five *chidori* above a breaking wave, chased in open work with rough surface modelling. xix.

3433.—*Iron*, a rabbit on a wave, the latter chased in the round to appear like a fern frond (*warabi*). xviii.-xix.

3434.—*Iron*, *mokko* shape, an amas of maple leaves, patina destroyed. xix.

3435.—*Iron*, almost rectangular, originally a thin circular *tsuba* with *namako* shaped openings, the sides of which have been twisted upon themselves until a nearly straight twisted side was obtained, and the remaining rounded parts at top and bottom of *seppa dai* folded over, then inlaid with a gourd vine in *shibuichi*, copper and copper gilt running all over. xviii.

- 3436.—*Iron*, two *sho*, musical instruments, joined at top and bottom, decorated in gold *nunomé*. xix.
- 3437.—*Iron*, two beans, in the round, the leaves in relief, nerved with gold wire inlay. xix.
- 3438.—*Iron*, chased in the round as a *kuwagata*, a monstrous head with two large rounded horns forming the outline, with a *tama* joining them at the top to the *seppa dai*; eyes and rings on *tama* inlaid gold. xix.
- 3439.—*Iron*, square rim with rounded corners and sides enclosing a *matsukawa bishi* inlaid with pines in gold *kenjo* style, and a narcissus in a presentation paper. xviii.-xix.
- 3440.—*Iron*, lenticular, with slight *amida yasurimé*, inlaid in gilt wire with six long-handled Chinese fans drawn in outline. xviii.-xix.
- 3441.—*Iron*, chased as a piece of weather-worn wood, chased in the round with two books, *tatebina*, paper crane, battledore and shuttlecock, partly gilt, within a fan (*ogi*) shaped cartouche. xix.
- 3442.—*Iron*, a flower cart, in the round, inside a rounded rim, wheels and basket and chrysanthemum leaves touched with line inlay in gold *nunomé*, shafts and push bar silver. xviii.-xix.
- 3443.—*Iron*, *mokko* shape with narrow raised rim, enclosing a lozenge with slightly curved sides, charged with clouds in double lines of gold wire, *nunomé*, chased on the web, in low relief with clouds and waves from which issue three dragons the heads of which impinge upon the central reserve. xix.
- 3444.—*Iron*, *mokko* shape, the edge and rim inlaid in gold wire *nunomé* with a *nishiki* pattern, the field chased in the round with two dragons, one ascending, one descending; *kogai* hole plugged with *shakudō* finely ribbed. xix.
- 3445.—*Iron*, chrysanthemoid outline almost *mokko* shape with the petals sunk in *ishimé*, bordered with low relief polished divisions, inlaid in gold wire with two leaves as if they were under the divisions, on one side, and one on the other. xix.
- 3446.—*Iron*, chased in low relief with a dragon amongst clouds and waves dotted with gold spray. xix.
- 3447.—*Iron*, two oval rings of circular section around the *riōhitsu*, touched with a *karakusa* pattern, and the outline completed at the ends of the *seppa dai* by *gingko* leaves. xviii.-xix.
- 3448.—*Iron*, a hawk perched upon an old oak tree, frightening a fox into flight, modelling in the round, with surface finish, gold *nunomé* touches on tree and leaves, gold eyes inlaid to both animals. xix.
- 3449.—*Iron*, an eagle above a pine tree, touched with gold, inlaid with a sparrow in flight (copper). xix.
- 3450.—*Iron*, elongated dragon with smooth body curled in a circle. xix.
- 3451.—*Iron*, chased as a chrysanthemum flower with sixty-four petals alternately hollowed out and rounded. xviii.-xix.
- 3452.—*Iron*, a pine trunk curled into an elliptical shape, the branches growing inwards, chased in the round. xix.

J. C. HAWKSHAW COLLECTION.

3453.—*Iron*, *mokko* shape, symmetrical design in low relief of temple roof and chrysanthemoid *seppa dai*, and over the edge with two *Hotta mokko* crests passing from one side to the other, inlaid gold (the crest of Oda Nobunaga). xix.

3454.—*Shakudō*, circular, *nanako* ground pierced with large openings in Higo style; on the narrow ground left are modelled, in low relief copper inlay partly overlaid with gold and silver, rabbits running on waves under the moon. xvii. or early xviii.

3455.—*Sentoku*, gilt, hexagonal, with *shakudō* rim, the surface treated in *ishimé* with a star punch (of five points), with a narrow hexagonal frame reserved in relief concentric with the outline, inlaid in *shakudō* with an oxen and branches of peach tree in flower. late xviii.

3456.—*Shakudō*, *mokko* shape, thin web with punctuate *ishimé* and raised rim, chrysanthemum on the edge of a stream, with *lespedeza*, a gourd vine above, and three butterflies in flight; at the back, a small dragon fly. xix.

3457.—*Shakudō*, an aubergine, in full round, the stalk curved to meet the end of the fruit, a small rat (silver) has begun to eat the fruit through, and the seeds escape, in the shape of gold dots, from the opening. xix.

3458.—*Shakudō*, lenticular, *ishimé* surface inlaid with five *chidori* in flight above a wave, breaking against a rock overgrown with rushes; on the other side two *chidori* on the ground. xix.

3459.—Probably *copper* ground, heavily gilt, the oval opening in the centre filled with a copper plug with the regulation opening by way of *seppa dai*; in shape, two *halotis* shells, the inner faces overlapping, *shakudō* rim all round. xvii. or xviii.

3460.—*Shakudō*, *ishimé* ground, chased in high relief with a rocky landscape above the clouds in Chinese style; lower, a lake with a small road on which two sages pass one another, boy attendant carrying the usual *koto* in a bag. xix.

3461.—*Shakudō*, *ishimé* surface, butterflies inlaid in *shibuichi*, *shakudō* and gold, over a tree peony in bloom. xix.

3462.—*Niguromé*, gilt (the gold partly detached in spots) with *shakudō* rim, a flight of *chidori* above some creeping plants in the midst of which rots an old drum. late xviii. or early xix.

3463.—*Shibuichi*, *mokko* shape with very slightly raised edge, polished surface inlaid in relief with a sparrow in flight, and a small owl on a branch (*shakudō*). xix.

3464.—*Shakudō*, polished, with raised rim, a battledore and a shuttlecock on either side. early xx.

3465.—*Shakudō*, *nanako*, in straight lines, gilt rim, branches of plum, peony, *yamabuki*, chrysanthemum and a whole narcissus. early xix.

3466.—*Iron*, circular, the circumference bordered internally by a wavy outline, the web perforated in *kizukashi* and *itozukashi* with a hexagonal cobweb on one half, three main lines of which are produced to the other edges; small *kozuka* hole. xvii.-xviii.

3467.—*Iron*, circular, lenticular with hammered edge, the surface striated with *amida yasurimé*, and perforated with plum and cherry flowers (five in four groups). xvii.

J. C. HAWKSHAW COLLECTION.

3468.—*Iron*, circular, with concentric circular grooves, *riōhitsu* lined *shakudō*, the web perforated in *kizukashi* with a root and leaves.

3469.—*Iron*, circular rim enclosing two chrysanthemum flowers, cut into by the *riōhitsu*, and the space between the rim and *seppa dai* filled with *shippō* pattern, part open, part solid, *marubori*. xviii.

3470.—*Iron*, *ishimé* surface, cut in *itozukashi* with a chrysanthemum flower and trellis work; chased in relief with the leaves and tendril, in imitation of a painted outline. xix.

3471.—*Iron*, circular, perforated with thunderbolts, with traces of bolts inlaid in gold wire. xviii.

3472.—*Iron*, the subject of the *No: Momijigari*, maple leaves in low relief and in *itozukashi*; on the face, mask of *Kijo*, with gilt horns and eyes, in very high relief, also witch's stick. xviii.-xix.

3473.—*Iron*, circular, thin, with one half solid, perforated with a single cherry flower, the other half cut into an open semi-circle, enclosing eight radiating *matsukawabishi* patterns. xvii.-xviii.

3474.—*Iron*, circular rim enclosing the *tama*, key and *fundo* of the *Takaramono*, in openwork, touched with *nunomé*. xix.

3475.—*Iron*, rim deeply fluted in rope pattern with left-handed grooves, attached to the *seppa dai* by comma , shaped projections and to the rectangular *riōhitsu* by hollow curvilinear triangles. xvii.-xviii.

3476.—*Iron*, a pair, narrow rim enclosing an oak tree, on which are perched two wood pigeons, chased in the round, two large leaves above *seppa dai*, overlapping one another, and one below, inlaid in gold *nunomé* with *karakusa* around a *tsuta* leaf. xix.

3477.—*Iron*, familiar design of *chanoyu* implements chased in the round, *hana ike* with chrysanthemum hanging from a post, tea bowl, *mizu sashi*, *chagama*, feather duster, rings, lifters, charcoal basket, with a little gold inlay in *nunomé* (*chawan*, *mizu sashi*, &c.). xix.

3478.—*Iron*, allusion to the game *Kiokusui no En*, a saké cup, a paper box, and cherry flowers, within a flattened rim chased as a stream; touches of gold *nunomé* inside saké cup, on cherry flowers and edge of box. xviii.

3479.—*Iron*, a plum tree trunk curved elliptically, covered with large flowers, the trunk marked with groups of chisel strokes with the burrs hammered down. xix.

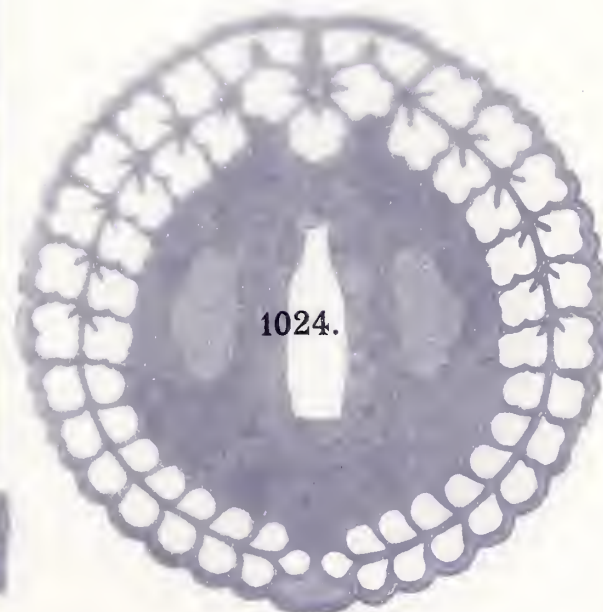
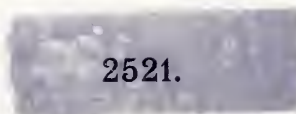
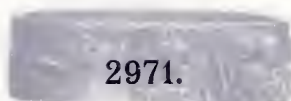
3480.—*Iron*, with narrow raised rim, chased in low relief with a plum tree in bloom. xix.

3481.—*Iron*, chased with a bevelled edge in suggestion of the moon's crescent, with conventional horizontal clouds, some gilt, and a wild goose in downward flight, chased in the round. xix.

3482.—*Iron*, a crane in flight above fir trees, chased in the round (poor). xix.

3483.—*Iron*, a flight of five *chidori* over a dashing wave much perforated, chased in the round, oval rim, tips of wings and waves rubbed with gold. xix.

3484.—*Iron*, two wild geese in the rain above a stream and wind-swept gold-tipped rushes, openwork in the round, the rain streaks double. xix.



3468.—Iron, circular, with circular grooves, *riōhitsu* lined *shakudō*, the web perforated in *kizukashi* with a root and leaves. xix.

3469.—Iron, circular rim enclosing two chrysanthemum flowers, cut into by the *seppa dai* filled with *shippō* pattern, part open, part *marubori*. xviii.

3470.—Iron, rim, cut in *itozukashi* with a chrysanthemum flower and trellis work; chased in relief with leaves and tendrils, in imitation of a painted outline. xix.

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3473.—Iron, circular, thin, with one half solid, perforated with a single cherry flower, the rim an open semi-circle, enclosing eight radiating *matsukawabishi* patterns. xvii.-xviii.

3474.—Iron, circular rim enclosing the *tama*, key and *fundo* of the *Takamono*, in openwork, chased with *nunomé*. xix.

3475.—Iron, rim deeply fluted in rope pattern with left-handed grooves, attached to the rim by comma, shaped projections and to the rectangular *riōhitsu* by hollow curvilinear *shippō*. xvii.-xviii.

3476.—Iron, a pair, narrow rim enclosing an oak tree, on which are perched two wood pigeons, in the round, two large leaves above *seppa dai*, overlapping one another, and one below, in gold *nunomé* with *karakusa* around a *tsuta* leaf. xix.

3477.—Iron, familiar design of *chanoyu* implements chased in the round, *hana ike* with chrysanthemum hanging from a post, tea bowl, *mizu sashi*, *chagama*, feather duster, rings, lifters, charcoal bucket with a little gold inlay in *nunomé* (*chawan*, *mizu sashi*, &c.). xix.

3478.—Iron, allusion to the game *Kiokusui no En*, a saké cup, a paper box, and cherry flowers, within a flattened rim chased as a stream; touches of gold *nunomé* inside saké cup, on cherry flowers and edge of box. xviii.

3479.—Iron, a plum tree trunk curved elliptically, covered with large flowers, the trunk marked with groups of chisel strokes with the burrs hammered down. xix.

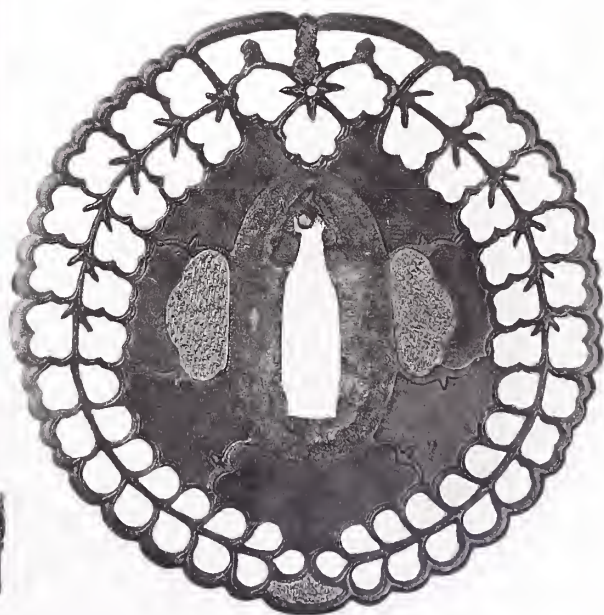
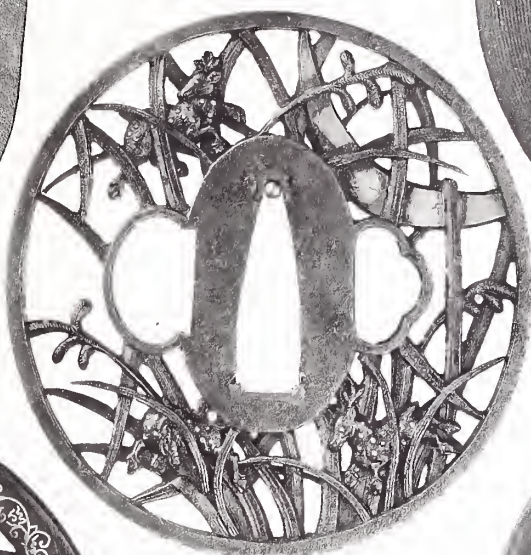
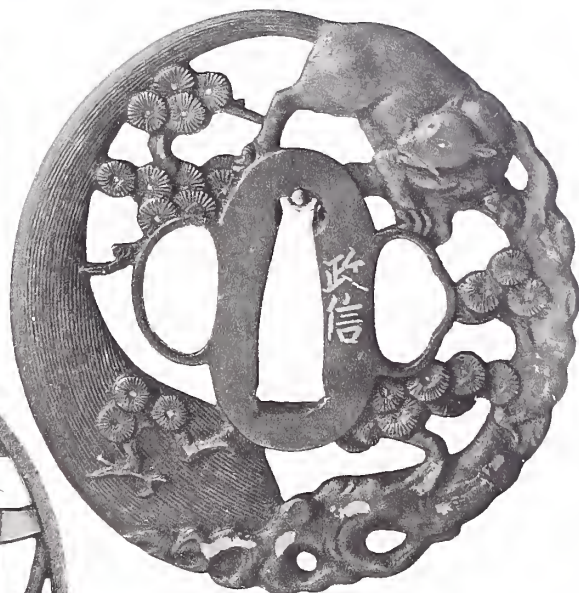
3480.—Iron, with narrow raised rim, chased in low relief with a plum tree in bloom. xix.

3481.—Iron, chased with a bevelled edge in suggestion of the moon's crescent, with conventional horizontal clouds, some gilt, and a wild goose in downward flight, chased in the round. xix.

3482.—Iron, a crane in flight above fir trees, chased in the round (poor). xix.

3483.—Iron, a flight of five *chidori* over a dashing wave much perforated, chased in the round, oval rim, tips of wings and waves rubbed with gold. xix.

3484.—Iron, two wild geese in the rain above a stream and wind-swept gold-tipped rushes, openwork in the round, the rain streaks double. xix.



J. C. HAWKSHAW COLLECTION.

3485.—*Iron*, a flight of thirteen geese in the rain, openwork in the round, rain streaks gilt on the edge in *nunomé*. xix.

3486.—*Iron*, slightly flattened circular rim, enclosing two halves of *gosho kuruma* forming the *riōhitsu*, the remainder of the web solid, coarsely punched in *nanako* and chased with elongated dragons. end xviii.-xix.

3487.—*Iron*, narrow rim enclosing a couple of bamboos overgrown with *clematis*, chased in the round. early xix.

3488.—*Iron*, an old plum tree stump covered with young shoots in bloom chased in the round in a narrow rim, some of the flowers and buds touched with gold *nunomé*. late xviii. or xix.

3489.—*Shakudō*, *nanako* ground, a pair of *tsuba*, cherry trees in flower, inlaid gold, copper, silver in high relief; on the larger piece, a *tanzaku* covered with gold, long shape, on the other a square one, inscribed respectively with the following verses:

Kore wa Kore wa to
Bakanari
Hana no Yoshino Yama.

“Indeed! indeed! such exquisite blooms are only to be seen in the mountains of Yoshino!”

Yusa Yusa to
Sakura motte kuru
Tsuki yo Kana.

“With gentle motions [in the breeze] the cherry blossom bring [their perfume] in the moonlight.”
Unsigned. middle of xix.

3490.—*Shakudō*, *nanako* ground, repoussé with a cormorant on its perch (silver with gilt cords) on top of a *shishi*, the head and forelegs of which form the butt. xix.

3491.—*Sentoku*, two dragons in full round modelling.

3492.—*Iron*, inlaid in gold wire *nunomé*, with the flowers of spring. Seal.

3493.—*Copper*, circular, a pair, the large *tsuba* without *riōhitsu*, both worked with waves in low relief and *kebori* and with a dragon, surrounded with clouds, on each side, one descending the other ascending, modelled in high relief. xix.

3494.—*Copper*, with *shakudō* rim, cut in *itozukashi*, with clouds leaving in reserve two *paulownia* crests, the whole surface covered with *nanako*. xix.

3495.—*Iron*, *aori* shape with raised rim, reddish patina, Shoki in the clouds, underneath a *kanabo* cut à jour, two *tama* inlaid and gilt; at the back, silver moon. late xix.

3496.—*Iron*, *aori* shape, with raised rim, inlaid on both sides with *paulownia* inflorescences, the same design carried out in openwork, the *riōhitsu* forming a leaf each. xix.

3497.—*Iron*, rounded square with raised round rim, on one side part of a gourd (*shakudō*, silver) from which, over the rim, issues a cloud In the cloud, Chokwaro (silver and gold) on his horse (*shakudō*) in low relief, journeys towards the sky, *riōhitsu* plugged with *shakudō* ribbed. xix.

J. C. HAWKSHAW COLLECTION.

3498.—*Iron*, flat surface, chased in very high relief with ten flowers or buds of the flowering plum tree, some silvered, some gilt, the antheræ inlaid in gold wire, with silvered spherical tips.
early xviii.

3499.—*Iron*, solid web, praying *mantis* and wheel, amongst maize, the insect *shibuichi* with gilt wings, the inflorescence of the male maize also gilt.

3500.—*Sentoku*, circular, perforated with a large moon, across which are reserved blades of *suzuki* grass, continued on the surface in soft minute relief reserved in etching. xix.

3501.—*Shakudō*, three dragons entwined together, modelled in the round, with usual gold inlay on flames, and tail. xix.

3502.—*Iron*, with silver rim, forged and etched to show a concentric grain, the surface inlaid in gold *nunomé* with birds and dragon-flies above begonia on one side, on the other butterflies and gentian; the signature now illegible.

3503.—*Iron*, square with rounded corners, inlaid with an umbrella (*shakudō* top, gilt handle) and a spray of chrysanthemum, all in high relief, both *riōhitsu* filled with gilt copper plugs, chased in short strokes with burrs symetrically arranged. xix.

3504.—*Copper*, *mokko* shape, almost cruciform, the centre chased in plaited work, surrounded by a border of fretwork presumably intended to represent *karakusa*, the edge still partly gilt. xix.

3505.—*Sentoku*, almost circular, *ishimé* ground, two cottages under a pine tree by the seashore, a bird flying in the sky; on the reverse, nets drying. late xviii.

3506.—*Sentoku*, rounded square with raised, roped edge, a sandy beach on which the waves run in small eddies (inlaid silver), the setting sun behind drying nets, three *chidori* in flight above; ground fine punctuate *ishimé*, nets silver. xix.

3507.—*Shakudō*, faint *ishimé* surface; obverse, a deer and a doe in relief (*shibuichi*) under a maple tree (*shibuichi* and gold), background of hills; on the reverse, a deer laying down near a bush of *lespedeza* and large daisies. xix.

3508.—*Shakudō*, *nanako*, square with rounded corners and sides, a tiger over a waterfall, stripes inlaid gold, young bamboo gold inlay; the *nanako* is worked parallel to the sides of the square, the lines connected by arcs of circle, except near the centre where they meet at right angle to one another. xix.

3509.—*Shakudō*, *nanako* ground, a *hōwō* above a *paulownia*, both inlaid in relief with silver, copper and gold. xix.

3510.—*Shakudō*, polished, inlaid in relief with two puppies playing with a *haliotis* shell attached to a string; grasses and small dragon-flies.

3511.—*Shibuichi*, polished surface, under a large silver moon, showing amongst golden clouds, a badger, perched on a rock, strikes the attitude of a dancer, holding above its head with its front legs a twig of bamboo, the water of the river below reflects its shadow in the form of a woman, inlaid in *shakudō* (*togidashi* inlay); on the back, a peasant standing between three rice sheaves in the paddy fields watches the scene. circa 1840.

J. C. HAWKSHAW COLLECTION.

3512.—*Copper*, small *tsuba*, *avori* shape, mat surface with slight *ishimé*, three medallions, sunk and decorated with a chrysanthemum, peony, lotus flower shedding its last petals respectively. xix.

3513.—*Shakudō*, cruciform, the horizontal branch solid with *ishimé* ground decorated with *clematis* in relief with gilt flowers, the vertical branch like bent wire. xix.

3514.—*Shakudō*, *mokko* shape with raised rectangular rim, inlaid on both sides with key pattern, *nanako* surface decorated with a dragon amongst clouds, partly gilt. xix.

3515.—*Shakudō*, polished, inlaid with a goose in flight above a marshy ground; on the back, moon and clouds. xix.

3516.—*Shakudō*, straight *nanako*, small *tachi* shape, decorated with a *semis* of plum flowers alternatively showing the upper and under sides of the flowers. early xix.

3517.—*Shakudō*, with gilt rim, lozengular with rounded corners, perforated so as to leave a cross in reserve, decorated with waves in *katakiri*, over which fly several stylised birds inlaid in copper gilt on a *nanako* ground, fine grains in vertical rows. xix.

3518.—*Copper*, cruciform, with four circular lobes, treated all over in triangles of various kinds of groundwork: four sizes of *nanako*, several types of *ishimé*, variegated punchmarks, oval, stars, circles, Y, etc., *nanako* edge. xix.

3519.—Small *tsuba*, with *ishimé* surface in imitation of bark, gilt all over, probably by mercury gilding. date doubtful.

3520.—*Sentoku*, inlaid with reeds in *shakudō*, tipped with gold inflorescences, the whole surface and edge punched with *nanako* afterwards. xix.

3521.—*Niguromé*, *mokko* shape, *nanako* ground, covered all over with a *semis* of autumn plant in imitation of Gotō work, a pair. Shiiremono, early xix.

3522.—*Iron*, two *racemes* of *wistaria*, curled in a circle (*Futatsu Fuji Tomoyé*), the central stem and the nerving of the flowers inlaid silver. xviii.

3523.—*Shakudō*, lenticular, surface imitating dull lacquer, inlaid with a cherry tree in bloom in flat inlay (*hirazōgan*), the trunk gold, the flowers silver and gold, the leaves *shakudō*, *kozuka* hole stopped with a silver *shakudō* plug chased like straw plaiting. xix.

3524.—*Shakudō*, rounded square, raised rim, plaited surface, inlaid flush with stylised clouds and dragons, *shibuichi* and gold, the edge inlaid on the four sides with *karakusa* scrolls on *ishimé* ground. xix.

3525.—*Copper*, *tachi* shape, almost cruciform, with very acute réentrant angles, raised rim, surface imitating a muddy ground through which have grown a few bamboo leaves, covered with snow. xix.

3526.—*Shibuichi*, small *tsuba*, chased all over with chrysanthemum in bloom. xix.

3527.—*Sentoku*, *tachi* shape, dotted *ishimé* surface, the edge on both sides inlaid with a creeper of the five-leaf variety, in *shakudō* and gold. xix.

J. C. HAWKSHAW COLLECTION.

3528.—*Copper gilt*, small *tsuba*, within the circular rim of which is inscribed a square in imitation of a wooden board, with small *kebori* veining, inlaid in one corner with a spider (*shakudō*) and three silver petals; on the back, two similar petals. xviii.

3529.—*Iron*, circular, narrow rim enclosing chrysanthemum strewn on waves, chased in the round, in openwork, with gold inlay on flowers and leaves and silver dots of spray. Kyoto xviii.

3530.—*Iron*, six-lobed rim, enclosing an oak tree chased in the round; the rim inlaid with gold wire in *nishiki* pattern. xviii.

3531.—*Iron*, a vine in the round, the central stem branching into two twisted branches charged with leaves and grapes curved so as to form an almost circular outline; *marubori* with gold wire inlay on leaves. xvii.-xviii.

3532.—*Iron*, a vine, development of above design with bigger, thicker leaves, covered with drops of dew and with patches of gold *nunomé*, big grape grains and three of the spaces filled with spiral coils of iron wire. xviii.-xix.

3533.—*Iron*, circular rim enclosing a pine tree in flower, two very large flowers above and below *seppa dai*, almost covered with gold *nunomé* and dewdrops, the others smaller. xviii.

3534.—*Iron*, six-lobed rim enclosing two wild geese in flight and waves, in the round, the rim inlaid with gold wire in *nunomé nishiki* pattern. xviii.

3535.—*Iron*, circular rim enclosing a maple tree, chased in the round, sheltering a small house, and a growth of gourd vine at the lower part, touches of gold *nunomé* on leaves and thatch. xviii.

3536.—*Iron*, six-lobed rim enclosing six butterflies chased in the round, both *riōhitsu* plugged with lead, traces of *nishiki* gold *nunomé* on the rim. "Gokinai" or Kyoto xvii.-xviii.

3537.—*Iron*, subject and treatment as above, but with gold inlay on edge intact, modern work. early xix.

3538.—*Iron*, three *sagittaria* leaves and buds curled round, the leaves deeply chased in triangular grooves and bevelled backs. inlaid in gold *nunomé*. xviii.

3539.—*Iron*, circular rim enclosing a boat, under a willow tree, a kingfisher perched on the oar, all chased in the round. xix.

3540.—*Iron*, two antlers of a four year old stag chased in the round, and the surface modelling partly inlaid with gold, symmetrically arranged, enclosing two wasps, also partly gilt, forming the *riōhitsu*, *shakudō* plugs at top; space between two of the tines, plugged with *shakudō*. xvii.-xviii.

3541.—*Iron*, circular, narrow rim enclosing a cock perched on a *torii* shaped barn-yard doorway. made of three branches, attached to the rim by a fence, beneath is the hen; *marubori* chasing in the full round. xvii.

3542.—*Iron*, circular, *aoi* and *sagittaria* in the round rising out of the water, three *musubi karigane* connecting the rest of the rim with the *seppa dai*; gold *nunomé* on birds and leaves and in wave pattern on the rim. xvii.-xviii.

J. C. HAWKSHAW COLLECTION.

3543.—*Iron*, circular, chased with openwork in the round, a huge cuttle-fish at the top of the *seppa dai* extending its arms downwards, two of them twisted around the body of a horse which a monkey tries to drag away by its tether. xviii.

3544.—*Iron*, octagonal, with three concentric octagonal outlines cut à jour, the diagonals left solid and attached to an octagonal centre, the whole surface with the exception of the small bars inlaid with gold *karakusa* in *nunomé*, carried over the edge as well. xviii.

3545.—*Iron*, geometrical design in openwork, four gourd-shaped closed curves attached to the *seppa dai* with the rounded end outwards, joined together by short bars of semi-circular section inlaid with gold *karakusa*, completing an ensemble of generally square outline. xvii.

3546.—*Iron*, a semis of six *paulownia* crests symmetrically arranged above and below the *seppa dai*, all pointing upwards, within a rounded rim attached to the *riōhitsu* by two halves of cherry flowers; edge inlaid with gold *karakusa*, flowers outlined and leaves nerved in the same manner. xviii.

3547.—*Iron*, *aoi tsuba*, covered on both sides, in relief with an inlay of fern-like *karakusa*, copper gilt, in symmetrical scrolls; slight *karakusa* on the edge. xviii.

3548.—*Iron*, inlaid with scrolls, gilt. Same style as above.

3549.—*Iron*, rounded oblong with worm-eaten edge and uneven surface, inlaid with insects in *shakudō* and copper gilt and with a snail (*shibuchi*), the shell chased solid. xix.

3550.—*Iron*, *mokko* shape with worm-eaten surface, chased with insects, snail and butterfly, same technique as above. xix.

3551.—*Iron*, the outline reminiscent of a closed fist, irregularly modelled, chased and inlaid with two butterflies, a wasp, various insects, and two ants tackling a dead beetle; all but one touched with gold, the other *shakudō*, all antennæ gilt. xix.

3552.—*Iron*, *aori* shape with raised rim, inlaid with two insects; in the clouds (lined gold *nunomé*), moon inlaid silver. xix.

3553.—*Iron*, rounded oblong with reduced edge, the faces chased in a plaited pattern of large square diaper and inlaid with insects in relief, dragon-fly, butterfly, etc. xix.

3554.—*Iron*, rounded oblong, with raised rim, the web chased in plaited diaper pattern, charged with iris and a wasp. early xix.

3555.—*Iron*, chased in plaited work within a flat border, chased in relief and inlaid with a monkey dressed as a seller of love-letters, and a small *kadomatsu*. xviii.-xix.

3556.—*Iron*, two gourds of plaited work, chased in the round, arranged end to end. xvii.-xviii.

3557.—*Iron*, circular rim enclosing a pattern of two gourds on a tendril, symmetrically reproduced on the two halves, separated by a rectangular band at 45 degrees to the blade, all in plaited surface, with borders partly gilt in *nunomé*. xviii.

3558.—*Iron*, *mokko* shape, with raised rim, enclosing a narrow border and a field chased in plaited mat pattern with five *paulownia* inflorescences in low relief. xix.

J. C. HAWKSHAW COLLECTION.

- 3559.—*Iron*, lenticular, small plaited mat diaper pattern chased on both sides. xix.
- 3560.—*Iron*, identical with above.
- 3561.—*Iron*, rounded oblong, with raised rim chased as plaited straw, the web chased on both sides with a pattern imitating a plaited straw mat, in concentric, radiating patterns, worm-eaten, and perforated with *genjimon* "chapter marks." xix.
- 3562.—*Iron*, *mokko* shape, with rim inlaid in gold *nunomé* with a semis of stars, dots, *shippō* pattern, &c., the field chased with a plaited mat pattern and five chrysanthemum stems with flowers and leaves, the latter nerved with gold wire *nunomé*. xix.
- 3563.—*Iron*, with twelve lobes, formed by a cross of basket work, chased in very low relief, the branches connected by loops. xviii.
- 3564.—*Iron*, *mokko* shape, both sides chased in plaited straw pattern, overlaid with a border of clematis and tendrils covering the edge as well, chased in low relief. xix.
- 3565.—*Iron*, circular rim enclosing four Chinese hats, with their cords forming the *riohitsu*, symmetrical design chased in the round. xix.
- 3566.—*Iron*, irregular shaped rim enclosing two *namazu* in the round. xviii.
- 3567.—*Iron*, circular, a bamboo rim over which are two tigers in high relief, with stripes in gold *nunomé*. xviii.
- 3568.—*Iron*, circular rim with traces of gold *nunomé*, enclosing six *awabi* shells in the round. xix.
- 3569.—*Iron*, eight-lobed wheel, the eight sectors containing projections of half a chrysanthemum flower each, and further plugged, alternately with copper gilt treated in *tsuchimé*, and with *shakudō* plugs, the surface etched with landscapes in reserve; the *riōhitsu* plugged with *shakudō* engraved in *kebori*, houses, boats on a lake, a stream, a weeping willow. xvii.-xviii.
- 3570.—*Iron*, circular, cut into by a large *ogi* shaped perforation, the main curve concentric with the edge enclosing a squirrel with two tails, chased in the round; the surface and edge inlaid with gold wire *nunomé* in *nishiki* pattern. xviii.-xix.
- 3571.—*Iron*, *mokko* shape, with raised rim, covered at the lower edge with heavy waves in high relief, at the top with a flight of five cranes. xviii.
- 3572.—*Iron*, *mokko* shape, pierced through into four large openings, those above and below the *seppa dai* enclosing each a *paulownia* badge, in openwork, gilt in *nunomé*, the other two are filled with lead, beaten in with *ishimé* surface; the inner rim all round inlaid with *karakusa* in gold *nunomé*. xviii.
- 3573.—*Iron*, circular, with two *namako* like openings, the *seppa dai* surrounded by a twenty-petal chrysanthemum in openwork, now plugged with lead, attached to the rim by chrysanthemum stems and leaves; gold *nunomé* inlay in *karakusa* and flowers on the edge. xviii.
- 3574.—*Iron*, *mokko* shape, chased with a trunk of flowering plum tree, the twigs inlaid *shakudō*, with silver flowers, gold centres. Yamashiro school xviii.

J. C. HAWKSHAW COLLECTION.

3575.—*Sentoku*, rounded square, with a groundwork of *nanako*, irregularly punched so as to produce an *ishimé* surface, inlaid in wire of *shakudō*, silver and copper respectively for the halves of the surface, with thin *karakusa*. Kyoto (?) xviii.

3576.—**K.*, iron, inlaid in *nunomé* with three *kirin* (two gold, one silver) amongst double *karakusa* scrolls and one flower scroll which the central beast holds in its mouth.

3577.—*Iron*, lozengular with rounded corners, chased in relief, a *kaki* tree with a few leaves and one ripe persimmon inlaid in coral, on a hedge a rooster in copper gilt.

3578.—*Iron*, with *shakudō* rim, two monkeys attempting to catch the golden reflection of the moon's crescent in the water of a lake, the topmost monkey holding to a climbing plant, spanning the space between two rocky cliffs, in low relief, two leaves of the plant in *itozukashi*, the monkeys gold and silver inlay, the creeper gold wire inlay. late xviii.

3579.—*Iron*, thin with slightly raised rim, a bear in high relief (*shakudō*, *kebori*) under a pine tree chased in the solid in low relief; small waterfall at back. xix.

3580.—*Copper*, *ishimé* surface decorated with a creeping plant, the leaves in copper and *shakudō*, the inflorescences gilt, also small asters and insects. xix.

3581.—*Iron*, circular, large thin *tsuba*, inlaid with a goose flying in very high relief, over which a small *falcon* pounces from above; wind-swept reeds on both sides. xix.

3582.—*Iron*, inlaid in relief with a *hōwō* bird in flight above a *kiri* tree (*paulownia*), *shibuichi*, *shakudō* and gold *nunomé*. middle xix.

3583.—*Iron*, *mokko* shape, chased in relief with a large figure of Gama Sennin, squatting, a leaf in one hand, playing with his toad which stands up on its hind legs; two small holes near the middle, too small for an *undenuki* cord. early xviii.

3584.—*Shiromé*, small *tsuba*, irregularly octagonal, with polished edge, the two faces left as they came from the foundry, cast *en cire perdue* with a large chrysanthemum flower in high relief, the tendrils of the plant passing through three holes and a leaf decorating the back. xix.

3585.—Small circular *tsuba* with *niguiromé* ground, gilt all over, decorated with waves in *kebori* and rope edge.

3586.—*Niguiromé*, gilt all over, *mokko* shape, decorated with waves in *kebori*.

3587.—*Shibuichi*, small *tsuba*, *mokko* shape, engraved in *kebori* with a design of waves all over, inlaid with minute shells, *terebellum*, *pecten*, *hamaguri*, *tellina*, *ostrea*, *fusus* and a small star-fish.

3588.—Dark *shibuichi*, *mokko* shape, chased in low relief with waves engraved in *kebori*. xviii.-xix.

3589.—*Sentoku* with *shakudō* rim, dragon and clouds modelled in the round in high relief. xix.

3590.—*Sentoku*, very dark, similar to above.

* This Kozuka should be in the *Kenjo* group.

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IMITATIONS OF TSUBA MADE FOR THE FOREIGN MARKET.

3591.—*Sentoku*, *bumbuku chagama*, the lucky tea kettle, resuming its original shape as a badger; on the back, a *chawan* and *sha shaku*; two loose silver rings fixed on. The whole in the shape of a kettle, the badger's face and brush finely modelled in relief; piece made for the foreign market. Signed in *sosho*: Ichiruiken Shujin.

3592.—*Copper*, large rounded square, without *riōhitsu* and with slightly raised rim, inlaid in high relief with a hunter, carrying a sword in his belt and a hawk on the left fist; at the back, two cranes in flight above a lake on the middle of which rises an anchoring post. Signed: Giokumin. modern, xix.

3593.—*Shakudō*, large oblong with cut corners, raised rim, the whole ground gilt Y *ishimé*, decorated in high relief with an elephant, seated, playing *hana kurabé* with Sojobo the Tengu King; a rope twisted between the huge nose of the Tengu and the trunk of the animal; at the back, the feather fan of Sojobo. Signed: Carved by Fumikatsu in the 2nd year of Ansei 1855.

3594.—*Sentoku*, large almost circular, with slightly raised rim, inlaid in high relief with Urashima Taro beholding a tortoise in the open box. Signed: Reishosai Teiju. modern.

3595.—*Sentoku*, *avori* shape, under an old weeping willow and some rushes, a white stork standing in the water on one leg, the other raised up. Signed: Riu Ō. modern.

3596.—*Iron*, *mokko* shape, with silver rim, ornamental piece in the shape of a tsuba, carved and inlaid in materials of various colours, coral, mother-of-pearl, etc., with the return of Tawara Toda from the Ringu; fishes bringing the bell, Otohimé watching his departure, the dragon palace in the distance; at back, a system of irrigating pipes, with birds bathing, chrysanthemum in colours and lacquered clouds. Signed: Nemoto. middle xix.

UNSIGNED KOZUKA.

3597.—*Iron*, inlaid in high relief with an arrow to which is tied a letter (allusion to Honma Magoshiro). xviii.

3598.—*Iron*, engraved with two horses in *katakiri* and *kebori*, the blade signed: Kinkazan Fujiwara no Kanenaga.

3599.—*Shakudō*, *ishimé* surface gilt so as to show the *shakudō* in minute spots as a gold cloud, inlaid with a cuckoo in flight, and at the lowest part with flowers appearing behind a brush fence, the blade signed: Kunimasa, engraved with a poem. xix.

3600.—*Lacquered copper*, back imitating cloth, the face imitating bark in two colours, inlaid with a dragon, blade signed:

3601.—*Iron*, inlaid with a bar, gilt, and nine small *maru ni kiri* crests. xviii.

3602.—*Iron*, chased in *intaglio rilievo* with Ashinaga and Tenaga, details inlaid gold and silver. xix.

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3603.—*Copper*, silvered all over, butt gilt, chased in repoussé with a carp (gilt) swimming up a waterfall, engraved at the back with a poem of Ikkiu.

3604.—*Shakudō*, back and frame inlaid with a plate of iron, the uneven ground of which is covered by a centipede, in high relief, *shakudō* and copper. xviii.-xix.

3605.—*Shakudō*, *nanako* ground, inlaid with a cherry tree in flower in full relief; gilt back and frame. xix.

3606.—*Copper* gilt, inlaid with a plate decorated in repoussé with a gilt *torii* amongst cherry trees in full bloom, silvered. Kyoto work, xix.

3607.—*Copper*, inlaid in relief with a crane in flight, the bill, wings and legs gilt; top of wings and tail feathers silver. xix.

3608.—*Copper*, repoussé work, the Thunder God fishing one of his drums out of the sea with a grapnel; vertical. xix.

3609.—Dark *shibuichi*, inlaid in high relief with two wasps, one copper, one *shakudō*. xix.

3610.—Dark *shibuichi*, inlaid in relief with a Kirigirisu, the antennæ inlaid light gold, in *hirazōgan* a moon crescent (silver) and black clouds (*shakudō*); the back (*shakudō*) engraved with *susuki* covered with fireflies (dots). xix.

3611.—*Shakudō*, marked with worm holes and a diagonal line, simulating a fracture, repaired with one gold cramp on the face and a silver one (*hirazōgan*) on the back; inlaid in high relief with a spider and a fly, and in *hirazōgan* with a few small gold lines. xix.

3612.—*Shakudō*, *ishimé* ground, inlaid with a poppy, one of the petals of which is missing and a poppy head run to seed. xix.

3613.—*Shakudō*, with *shibuichi* plate, inlaid in high relief with three feather dusters *haboki*. xix.

3614.—*Sentoku* in the shape of a small *hossu* handle, engraved face and back with an upright design of flowers conventionally treated in *kebori*. xviii.

3615.—*Copper*, silvered and gilt, carp swimming up a waterfall, repoussé. xix.

3616.—*Niguromé*, chased in imitation of straw plaiting in a frame inlaid in relief with a chrysanthemum, partly gilt. xix.

3617.—Dark *shibuichi*, inlaid in relief with a dragon-fly, *shakudō* with gold eyes, wings and legs. xix.

3618.—Dark *shibuichi*, *ishimé* surface, chased with two reserves in *intaglio*, inlaid respectively with the character *jiu* (longevity) and a *shishi* menuki. xix.

3619.—*Shakudō*, *ishimé* surface, chased in relief with a figure of Kwanyu (vertical).

3620.—*Shibuichi* with *shakudō* back, engraved and chased with a Jurojin in high relief, with protuberant features, holding a gilt *tama*; silver beard and details of dress gilt; at back, crane engraved; vertical. xix.

3621.—*Shibuichi*, minutely inlaid with a view of lake Biwa in the moonlight.

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3622.—*Niguiromé*, chased and inlaid in relief with the return of the geese to Katada (Omi Hakkei). xix.

3623.—*Shibuichi*, Fuji in the distance, behind the pine forest, and three small boats on the lake. xix.

3624.—*Shakudō*, punctuated with silver clouds amongst which rises Fuji, a hawk flying inlaid in high relief; on the back, three *nasubi* engraved *katakiri*. xix.

3625.—*Niguiromé*, inlaid with two cranes in flight, and chased with Fuji amongst clouds. xix.

3626.—*Shibuichi*, chased in *kebori* with Fujiyama, tipped with silver, inlaid in *hirazōgan* with net drying poles and a landscape of tree, *shakudō*, with ropes gold. xix.

3627.—*Shakudō*, *nanako* ground, a peasant tugging at a rope the end of which is attached to the summit of Fujiyama; back half gilt.

3628.—*Sentoku*, softly modelled in clouds and waves above which emerges Fuji (*shibuichi*); iridescent patina.

3629.—*Sentoku*, punctuate *ishimé*, inlaid with a small house, pine trees and bamboo fence. xviii.

3630.—*Shakudō*, chased with waves and inlaid in high relief with a figure of Kwannon, standing on the lotus pedestal, carried on the back of a dragon.

3631.—*Shibuichi* (dark) chased with Jurojin and inlaid with a deer (copper and gold) under a pine tree. xix.

3632.—*Shitan* wood in imitation of a sword handle, high relief *kanamono* of *aoi*, in copper and *shakudō*, partly gilt, gourd flower at butt, in brass.

3633.—*Iron*, inlaid in high relief with a branch of flowering plum tree, copper gilt. xviii.

3634.—Dark *shibuichi*, chased with a bridge spanning a river on which are two maple leaves, one chased and one inlaid copper, in high relief. xix.

3635.—*Sentoku*, *ishimé* surface in a frame, inlaid in relief with a narcissus in *shakudō*, with gilt flower, the stem wrapped in paper. xviii.

3636.—*Niguiromé* gilt, design in repoussé of ten *shishi* struggling together. xviii.

3637.—*Shibuichi*, chased in *katakiri* with a Russian boat, the ensigns inlaid in *hirazōgan*, *shakudō* and gold; cross silver and gold bars, copper and gold bars; gold with punched double eagle, vertical; the back *shakudō* engraved with a sentence of the Daimyo Rakuō of Shirakawa: “*Kono fune no yoruchō koto wo yume no mamō wasure nu mio no takara nari keri.*” “It will be well to remember the visit of these ships which come to us from Russia.” xix.

3638.—*Shakudō*, *nanako* ground, chased and inlaid in low relief with a party of three nobles with a sword bearer and flag bearer in the moonlight, amongst wind-swept reeds. xix.

3639.—*Shibuichi*, inlaid in high relief with three bones of the *tai* fish. xix.

3640.—*Shakudō*, *nanako* ground, chased and inlaid in high relief with the happy genii, “Wago jin” in silver and *shakudō*, the dresses inlaid gold. xix.

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3641.—*Shakudō*, chased and inlaid in high relief with a standing figure of Kumasaka Chohan, halberd in hand, the dress richly inlaid with gold and copper. xix.

3642.—*Shibuichi*, modelled in four godrons, like an *ebi sayamaki* with the butt shod in a *kojiri* chased all over with small waves and inlaid with a profusion of shells in copper, *shakudō*, gold, silver and cloisonné enamel. xix.

3643.—*Iron*, with round hole at the butt, inlaid with a stork standing on a branch, much corroded ; vertical. xviii.

3644.—*Shakudō*, *ishimé* ground, within a frame, inlaid with a *fudé*, a piece of ink and a *tanzaku* (copper and gold). xix.

3645.—*Niguromé*, chased to imitate old weather-worn and worm-eaten wood, inlaid with a couple of worms, gilt, and with a fly in high relief. xix.

3646.—*Shakudō*, chased in relief as a sheaf of rice, part gilt. xix.

3647.—*Shakudō*, a rabbit with long ears on the waves. xix.

3648.—*Shibuichi*, chased in relief and inlaid with Fukurokuju in a boat, punted by a boy, amongst reeds, watching the constellation of the Northern Bushel ; *shakudō* back. xix.

3649.—*Sentoku*, inlaid in relief with an *asagao*, *niguromé* and copper, flowers copper gilt. xix.

3650.—*Iron*, inlaid in high relief copper gilt, with the hat of Tokiwa Gozen. early xix.

3651.—*Iron*, imitation of tree bark, inlaid with a spider in relief (silver) in the middle of a web, gold *nunomé*. early xix.

3652.—*Iron*, with gold *nunomé* band at the mouth, *kojiri* at butt, partly silvered, inlaid in high relief with a *kirigirisu*, silver and brass ; both *kozuka* are identical. xix.

3653.—*Shibuichi*, with *shakudō* back, chased in *intaglio rilievo* with Kanzan and Jittoku, the one asleep with both hands on his scroll, the other standing, brushing away a spider (inlaid in relief) with his broom ; patterns on dresses inlaid gold *hirazōgan* ; vertical. xix.

3654.—*Shibuichi*, inlaid in relief with a man fishing by torch-light, with two cormorants ; iron back, round hole near butt, lined silver. xix.

3655.—*Iron*, chased in high relief with a water bucket, and an *asagao* with silver flowers, a tendril of which is entwined around the cord of the bucket ; allusion to the poem of Chiyo, *shakudō* back. xviii.

3656.—*Iron*, chased and inlaid in relief with a cuckoo (gilt) in flight, and a pine tree, hiding the moon crescent. xix.

3657.—*Shibuichi*, engraved with a wavy lake, inlaid with reeds, *shakudō* and gold, and two young *oshidori*, silver. xix.

3658.—*Iron*, chased in relief with a small dog, and a blind man falling down, having lost one of his *getas* ; the head, hands and legs silver, stick gilt, *getas* copper. xviii.

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3659.—*Iron*, the surface modelled unevenly like mud, chased and inlaid with two octopus, one *shibuichi* gilt, the other *shakudō*, one tentacle of which is held in a clam shell; small shells gilt dotted on the ground. xviii.

3660.—*Iron*, inlaid in high relief with two snails, one with *shibuichi* shell, the other with gilt shell, bodies extended, horns out (*shakudō*), and a head *susuki* grass. xviii.

3661.—*Iron*, chased with waves and inlaid with a huge octopus, silver touched with gold; dots of spray silver. xviii.

3662.—*Iron*, with boar's eye near butt, inlaid in high relief with a gourd (*shakudō* gilt), to which are attached two leaves (*shibuichi*) and a flower (silver); vertical. xviii.

3663.—*Iron*, chased in relief and inlaid with a vine, the leaves in gold of two colours, the grapes *shakudō* and gold.

3664.—*Iron*, chased in relief with an old pine, a plum tree, inlaid with three flowers, silver, and inlaid with a bamboo, brass. xviii.

3665.—*Iron*, a *sho*, inlaid with gold *karakusa* decoration, the mouthpiece silver, the pipes *shakudō*, surrounded by a wreath of *paulownia* crests. xviii.

3666.—*Shibuichi*, chased and inlaid in low relief, the landing-place of a ferry, small house and dead tree, man on horseback being led away, two coolies, a peasant, finally the ferry-boat itself with four people and a loaded horse, being pushed from the bank by the boatman. xix.

3667.—*Shibuichi*, chased in *intaglio rilievo*, with Shoki; vertical.

3668.—*Shibuichi*, engraved and inlaid in *hirazōgan*, with six men in a ferry-boat, towed by three men on the other side. xviii.

3669.—Dark *shibuichi*, engraved and inlaid in *hirazōgan* on the face with five men towing a raft shown on the back, guided by one man, branch of cherry flower carelessly thrown on the boards. xviii.

3670.—*Silver*, with rounded butt, engraved in *katakiri* with Hotei in a boat, trying to reach with a saké cup the reflection of the moon in the stream. xix.

3671.—*Copper*, inlaid with a clam, in high relief silver and *shakudō*, amongst weeds (*kebori*) in its breath is engraved the castle of the dragon king; vertical. xviii.

3672.—*Shakudō*, *nanako* ground on top part, the lower part inlaid with a plate of silver imitating a river between high rocky banks, small house, gilt at the end, upright design, silver frame. xix.

3673.—*Shakudō*, *nanako* ground, chased and inlaid in relief with two cocks on a portable drum; *shibuichi* back with *shiguré*. xix.

3674.—*Shibuichi*, narrow *kozuka* with slight *ishimé* surface, inlaid with the moon on the edge just curled over the face, amongst clouds, chased and inlaid with a standing figure of *Okame*, holding a spray of chrysanthemum; face and hand silver, dress inlaid in pine needles, maple leaves and Yotsumé pattern, gold, copper, silver. xix.

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3675.—*Shibuichi*, with an iron plaquette, inlaid in *hirazōgan* with four monkeys pulling a rope attached to a couple of peaches which another monkey pushes forward with a stick (monkeys *shakudō* and copper, rope, stick, peaches silver, leaves gilt). xviii.

3676.—*Shibuichi*, engraved in *katakiri* with a chrysanthemum and *susuki*; grass by the side of a stream, flowers and leaves *hirazōgan* (copper, *shakudō*, gold); vertical. xix.

3677.—*Niguromé*, narrow, engraved and inlaid in *hirazōgan* with two *manzai* under a *shimenawa*. xix.

3678.—*Silver*, chased with waves in *kebori*, inlaid with two *tai* (copper and gold) and two small fishes. xix.

3679.—*Shibuichi*, chased and inlaid with Chohi on horseback on a wooden bridge. xix.

3680.—*Shakudō*, one half gilt, diagonally divided; the mouth gilt, chased in plaited surface, charged with three gilt *kiri* crests on the *shakudō* and two *shakudō kiri* crests on the gold. xix.

3681.—*Copper*, *nanako* ground, inlaid in high relief with a tea bowl of Raku ware and a *chashitsu* gilt; the back, *shakudō* engraved with a charcoal basket and a plum branch. xix.

3682.—*Copper*, *nanako* ground, inlaid in high relief with three *namako*, *holoturia* (sea slug) and water weeds (gold); also with water weeds in gold wire *hirazōgan*; side and back *shibuichi*, butt gilt. xix.

3683.—*Shakudō*, *nanako* ground chased and inlaid in high relief with an old tree and two sheaves of rice, a cock pheasant in various colours, the hen gilt. xix.

3684.—*Shakudō*, *nanako* ground, the back dark *shibuichi*, the rat's wedding, chased in high relief, with twelve performers, the dresses inlaid with gold patterns. xix.

3685.—*Sentokudō*, inlaid with a silver moon behind black clouds, and in high relief with a *tanuki* dressed in a robe, seated near two stacks of rice sheaves, the belly distended "*tanuki no hara tsuzumi*," and in front of the beast a *mokugyo* and stick. xix.

3686.—*O kozuka*, *ishimé* surface, decorated with two crests of *choji tomoyé*, boar's eye hole at butt, lined silver. xix.

3687.—Small *kozuka*, silver, bamboo shape, overlaid in *shakudō* in relief with a roof tile, decorated in gold scroll work and with a *kiri* crest on the circular end. xix.

3688.—*Copper*, *nanako* ground, inlaid in high relief with a bull frog and an earwig. xix.

3689.—*Shibuichi*, *ishimé*, inlaid in high relief with two bamboo branches to which are attached three poems on *tanzaku* (silver, copper, gold), the subject *Tanabata*; the back inlaid in two halves diagonally, *shakudō* and silver. xix.

3690.—*Shitan* wood, inlaid with a silver plate chased in breaking waves with *kebori* finish, dashing around a rock, high relief gilt. xviii.

3691.—*Silver*, inlaid with a plate of the same metal, in *nanako* ground, with two mice gilt, three hawk's feathers (*shakudō* with gold spots and stripes, and a long string in loops). xix.

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3692.—*Niguromé*, backed with copper, decorated with a Colombo diver pulling with a rope a big coral branch out of the waves (*repoussé* and inlay). xix.

3693.—*Copper*, inlaid with a black Ceylon diver (Colombo) pulling with a rope a huge coral branch. xix.

3694.—*Shakudō*, *nanako*, inlaid with two *shishi*, one large gilt and a small one silver. xviii.

3695.—*Shibuichi*, inlaid with five swallows chased in high relief, *shakudō*, copper and silver on *nanako* ground. xix.

3696.—*Shakudō*, *nanako* ground with frame, decorated with a spiny lobster (*isé ebi*) in copper, and water weeds gold, in high relief. xix.

3697.—*Shakudō*, *hari ishimé* surface, chased and inlaid in relief with a monkey *sambasso* player, pulling a piebald horse with a golden rope; small pines growing on both sides of the road. xix.

3698.—*Iron*, with boar's eye hole near the butt, inlaid in high relief with a lotus flower, a fructified lotus, and dried twig; the back scratched with *shiguré*.

3699.—*Shibuichi*, small *kozuka* with hole at butt, decorated in relief and *hirazōgan* with cherry flowers and the moon crescent. xix.

3700.—*Iron* with oblong rounded hole at butt lined *shakudō* and copper gilt, chased and inlaid in relief with a lotus flower (silver) and two leaves tied together. xviii.

3701.—*Shibuichi*, *nanako* ground within a frame, inlaid with a stream (silver) and two ducks (*shakudō*, silver and copper gilt) and with small reeds. xix.

3702.—*Shibuichi*, with *shakudō* back, inlaid in relief with a stag and doe, and some bamboos. xix.

3703.—*Shibuichi*, inlaid with two dragon-flies above a stream (silver wire).

3704.—*Iron*, two doves inlaid in high relief on a branch of flowering plum tree. xviii.

3705.—*Iron*, chased with a wood grain pattern in three equal and consecutive groups of concentric veins; narrow band of gold *nunomé* at top. xix.

3706.—*Iron*, chased with an irregular worm-eaten surface, inlaid in relief with a gourd (gilt) attached to a sennin's staff (*shakudō*). xviii.

3707.—*Iron*, chased in relief with a dragon in the clouds, within a narrow raised rim. xix.

3708.—*Iron*, tipped with a gilt socket, chased with a central groove and oblique radiating chisel strokes like the pennate end of an arrow, inlaid in relief with a dandelion, a turnip and grass blades. xix.

3709.—*Iron*, with oblong hole at the butt, surrounded by a beaded lining, the face chased in low relief with a single raceme of wistaria, the central stem gilt in *nunomé*, the flowers once covered with silver (*nunomé*).

3710.—*Sentoku*, chased with Shoki in a cloud, and silver plated; vertical.

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- 3711.—*Shibuichi*, inlaid in relief with Seiobo holding a peach. xix.
- 3712.—*Shakudō*, chased in relief and inlaid, Shoki watching in a stream the reflection of a red *oni* perched in a dead tree above him. xix.
- 3713.—*Shibuichi*, engraved and inlaid in *hirazōgan* with *Fuji*, clouds, hillock of *Yoshino* covered with cherry flowers; at the back, a poem.
- 3714.—*Iron*, inlaid with a horse, copper gilt, under the inscription. xviii.
- 3715.—*Iron*, inlaid with a plum branch, copper gilt, bearing three flowers (silver) and a few buds. xviii.
- 3716.—*Iron*, chased in low relief with the Sennins Gama and Tekkai, and a pine tree; slight gold *nunomé*. xviii.
- 3717.—*Iron*, with rounded butt and boar's eye lined, lined silver gilt, inlaid with two swallows and two wistaria branches entwined (*shakudō* and gold). xix.
- 3718.—*Niguromé shiiremono*, *nanako* ground, two snapping turtles, reeds and the moon, illustration of the saying: *Tsuki to Suppon*. xix.
- 3719.—*Niguromé*, a water wheel on two posts, amongst waves. xix.
- 3720.—*Copper gilt*, small *chidori* flying above still water.
- 3721.—Dark *shibuichi*, inlaid with two sparrows and a flower in *shakudō*, copper and copper gilt. xix.
- 3722.—*Copper*, *ishimé* surface, inlaid in high relief with a sparrow (gold) standing on a small mill (silver, copper handle). xix.
- 3723.—*Shakudō*, *ishimé* surface in frame, inlaid in relief with a maple trunk and lower branches, *shakudō* and gold. xix.
- 3724.—*Copper*, tipped at both ends with wide gold bands, inlaid in high relief with a pine tree, *shakudō*, with gilt tips to the branches, and a moon; *shiguré* at back. xix.
- 3725.—Very dark *shibuichi*, backed with *shakudō*, inlaid in high relief with a snake, *shakudō*; the eyes and tongue gold. xix.
- 3726.—*Shibuichi*, inlaid in relief with a ferry-boat containing two passengers and a horse loaded with firewood; small white bird in flight in the distance. xix.
- 3728.—*Copper*, large *kozuka* decorated with a *namazu* in *shakudō* high relief, amongst swirling water (line engraved) and water weeds (gold *hirazōgan*); the back *shiguré*. xviii.
- 3729.—*Sentokudō*, inlaid in *niguromé* with a plum twig covered with three flowers and two buds, part gilt. xix.
- 3730.—*Sentoku*, *Y ishimé*, inlaid with a feather fan in *shakudō*, high relief, on either side of which are inlaid masks of *Tengu*, one *shibuichi*, the other copper with gold eyes. xviii.
- 3731.—*Shibuichi*, part of the surface plaited, part *ishimé*, inlaid in relief with a plum branch with two silver blossoms, and a straw basket (gold) filled with *hamaguri* (*shakudō*). xix.

J. C. HAWKSHAW COLLECTION.

3732.—*Shibuichi*, chased with a stream in low relief on the bank of which are two geese and gold reeds. xix.

3733.—*Shakudō*, inlaid with a box of sweet potatoes upset, and its contents tilted out, and an octopus in a red basin. xix.

3734.—*Shibuichi*, inlaid with two peasants flying before a thunderstorm, one of them using a winnow to shelter his head; tree, clouds, inlaid in relief. xix.

3735.—*Sentoku*, inlaid in relief with a cherry tree in bloom; back *shakudō*, with copper gourd inlaid in *hirazōgan*. xix.

3736.—*Shibuichi*, chased with an amas of chrysanthemum flowers, covering the whole face and sides; back *shakudō*.

3737.—*Copper*, *nanako*, inlaid in relief with a *fudé*, ink slab, ink, *mizu iré*, and *tanzaku*, *shakudō*, silver and gold; *shibuichi* back. xviii.

3738.—*Shibuichi*, inlaid in silver *hirazōgan* with a moon hidden in clouds (suggested) and snow-covered bamboo in relief. xix.

3739.—*Copper*, inlaid in high relief with a wild boar running towards a clump of asters, the ground marked in *ishimé* of scrollwork, composed of a multitude of dots arranged like *karakusa* scrolls. xix.

3740.—*Copper*, decorated in repoussé with a *baku* on a bark surface. xix.

3741.—*Niguromé*, *nanako*, with an umbrella and two *aoi* leaves in repoussé gilt; gilt frame and back. xix.

3742.—*Sentoku*, *ishimé* surface, inlaid in high relief with an eel, and with *hamaguri* shells laid in the mud (there has been a lot of gold weeds on the *kozuka*, but they have been gouged out!) xviii.

3743.—*Shibuichi*, chased with a *shishi* over a stone bridge spanning a rapid torrent; *shakudō* rocks and gold bamboo grass.

3744.—*Niguromé*, inlaid in relief with children's toys, *tai* on wheels, *shitadashi sambasso*, Kitsuné mark. xix.

3745.—*Shibuichi*, chased and inlaid with a covered ferry-boat being punted away from a house, on the paperwalls of which are seen (in *shakudō hirazōgan*, on silver ground) the shadows of the inmates. xix.

3746.—*Shibuichi*, inlaid in high relief with Kwanyu seated at a table, holding his black beard with the right hand. xix.

3747.—*Shibuichi*, modelled as a piece of bamboo with rounded butt, between two nodes a plate of *shakudō* in inlaid, chased with a tiger, gilt, climbing a ridge, on *nanako* ground. xix.

3748.—*Silver*, the face modelled in relief as a mud flat, with irregular depressions, inlaid with a fisherman seated on a *jakago*, starting two cormorants fishing. early xix.

J. C. HAWKSHAW COLLECTION.

3749.—*Shibuichi*, chased with sheaves of rice drying in stacks and inlaid with grass and asters. xix.

3750.—*Iron*, inlaid in relief with a sort of bow (?) in *shibuichi*, the cord inlaid gold. xviii.

3751.—*Shakudō*, chased in relief with two rows of fourteen *kiri* crests alternately large and small, on *nanako* ground, gilt. xix.

3752.—*Shibuichi*, *ishimé* surface, inlaid in relief with a piece of wood roughly shaped to represent a bird, inscribed *Nakayoshi*, in *kana* gold inlay; and with four plum blossoms and a bird, vertical; the back chased with a mountain in the distance and inlaid with two *oshidori*, silver, on a lake. xix.

3753.—*Shakudō*, Y *ishimé* in frame, inlaid with a stork in a pond, a crane in flight, plum tree in flower above a door. Signed with a *Kakihan*, unidentified.

3754.—Dark *shibuichi*, *ishimé* surface, chased with the top of a pine tree near the rounded butt, cut into by a moon crescent in *kizukashi*, an *ototoguisu* in flight inlaid in gold.

3755.—*Copper* gilt, inlaid with a *shakudō* plate, inlaid in relief with a pine tree and a crane. xix.

3756.—*Copper*, *ishimé* surface, imitating mud, through which the body of a dragon passes, chased in *shakudō*, in high relief. xix.

3757.—*Shibuichi*, *ishimé* surface, narrow *kozuka* chased in *intaglio rilievo*, in a sunk niche, with Jizo Bosatsu standing on a dragon (*shakujō* and *tama* gilt). xix.

3758.—*Copper*, *ishimé* surface, inlaid with five *kiri* crests in *shakudō*, in relief; *shakudō* back. xix.

3759.—*Copper*, inlaid in *shakudō* with two *yatsu tsuchiguruma* crests of Doi, in relief on *nanako* ground. xix.

3760.—*Shakudō*, *nanako* ground, inlaid with two cranes in flight, two standing, one laying down on the ground amongst reeds; cranes silver and gold, reeds gold. xix.

3761.—*Copper*, a door post on which is pasted the *mitsumine* charm against robbers (*shakudō* and silver). xix.

3762.—*Shakudō*, a sword handle, smooth *kashira*, leather braiding, gold *menuki*, *fuchi* waves with silver dots. xix.

3763.—*Iron*, chased with a *shippō* diaper, and inlaid in the centre with a small, linear dragon, curled up. xix.

LACQUERED FITTINGS.

3764.—*Wood*, covered with leather and lacquered, with dark brown lacquer almost black, of mat tone; a pine tree in relief, in a hollow of which a young raven shows in the nest, on a branch above the parent bird, holding some morsel of food in his bill. Signed: Zéshin with *Kakihan*. xix.

3765.—*Wood*, *mokko* shape with raised rim, lacquered over leather with brown lacquer, decorated with thirteen dragon-flies, also in lacquer, some partly overlaid with gold sheet. Signed : Joka with *Kakihan*. circa 1870.

3766.—*K.*, *lacquer* on metal, a gilt *goban*, with the pieces scattered on the groundwork of silver lacquer, and the two boxes for the *ishi* in black lacquer; the back gold lacquer with a *kake-mono* in black, inscribed : Joka, *copied from a painting*.

3767.—*K.*, *lacquer* on metal, crane and pine in various tones of gold on a black ground; at the back pine twig with two cones. Signed : Joka with *Kakihan*.

3768.—*K.*, *lacquer* on metal, a raven and a stork on a tree. Signed : Joka with *Kakihan*.

3769.—*K.*, *lacquer* on metal, a peony under a rock, high relief work in gold and gray lacquer; the back plain gold lacquer. Signed : Jo Ō with *Kakihan*.

3770.—*K.*, *gold lacquer* on metal, with design of a quiver, in high relief, the back black, with one half *hiramé*. Signed : Jowa.

3771.—*Wood*, covered with leather and lacquered, in imitation of an old *Mukade tsuba* with gilt rim, *amida yasurimé* and gilt scrollwork. Both *riōhitsu* are lined with *shakudō*. late xviii.

3772.—*Wood*, *mokko* shape, covered with two thicknesses of leather and lacquered brown, one of the sheets of leather cut away leaves an irregular hole in which a metal Daruma has been inserted; lower on the left, a *hossu* in mother-of-pearl with red lacquer handle; on the upper left corner a spider's web in *kebori* from which descends a spider, the body amber, the legs *kebori*. xix.

3773.—*Lozenge*, with rounded corners, apparently *wood*, covered with amber like red brown lacquer decorated in *poudré togidashi* with a tree peony in bloom, marked on the *seppa dai* with the character *shirai* (white). xviii.

3774.—*K.*, *wood*, *mokko* shape, thickly covered with leather and lacquered black with scattered gold, decorated on one side with Chinese boys watching a crane coming down from the sky (*shibuichi*, *shakudō*, silver, gold), rocks made of tortoise shell and red lacquer mushrooms; on the other side a banana tree (green ivory) and sparrows (copper and tortoise shell). mid. xix.

3775.—*Iron*, large hexagonal *tsuba* with rounded edges and smooth surface decorated with two concentric hexagons engraved; the whole surface lacquered black. (?) xix.

3776.—*Tsuba*, *aori* shape, iron one side, copper the other, with *shibuichi* rim, the copper side decorated with bamboo, covered with snow, on a grey silver lacquer ground of a blurred landscape. xix.

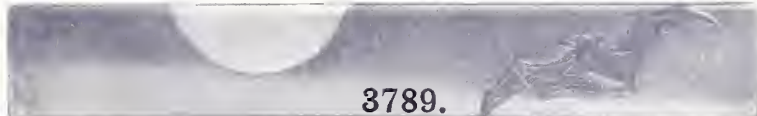
3777.—*Copper*, chrysanthemum with alternate petals gilt and lacquered black; old *tsuba* spoilt. xviii.

3778.—*Copper*, with roped *shakudō* rim, large opening in Higo style, the whole ground lacquered in imitation of black *ishimé* decorated with racemes of *paulownia*. xix.

3779.—*K.*, *ivory* inlaid in high relief in true colours with a *clematis* in stained ivory and mother-of-pearl. xix.



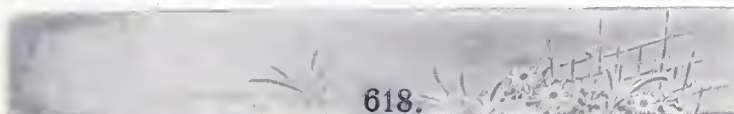
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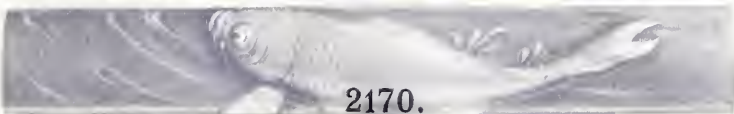
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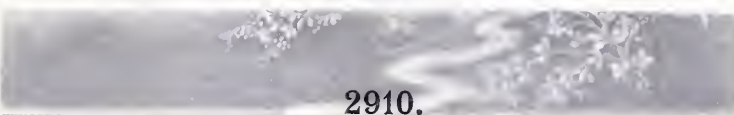
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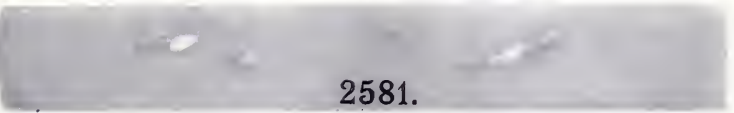
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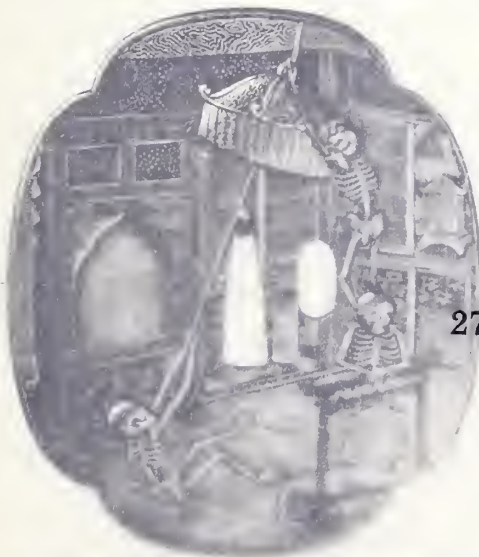
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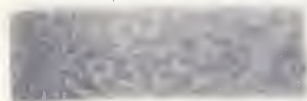
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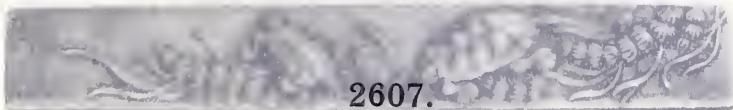
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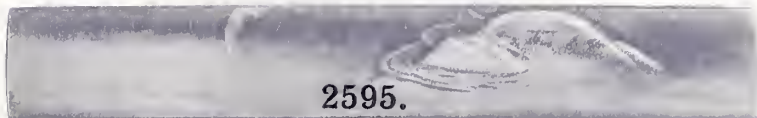
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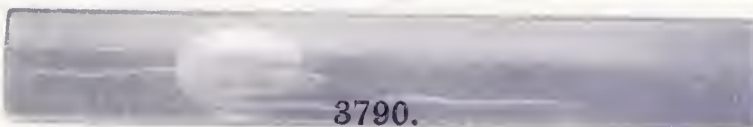
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3765.—Wood, mokko shape with raised rim, lacquered over leather with brown lacquer, decorated with numerous dragon-flies, also in lacquer, some partly overlaid with gold sheet. Signed: Joka with Kakihan. circa 1870.

3766.—K., lacquer on metal, a gilt gaban, with the pieces scattered on the groundwork of silver lacquer, and the two boxes for the *ishi* in black lacquer; the back gold lacquer with a *kake-mon* in black inscribed: Joka, copied from a painting.

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3769.—K., lacquer on metal, a peony under a rock, high relief work in gold and gray lacquer; the back plain gold lacquer. Signed: Jo Ō with Kakihan.

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3777.—Copper, chrysanthemum with alternate petals gilt and lacquered black; old *tsuba* spoilt. xviii.

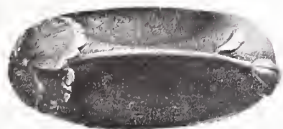
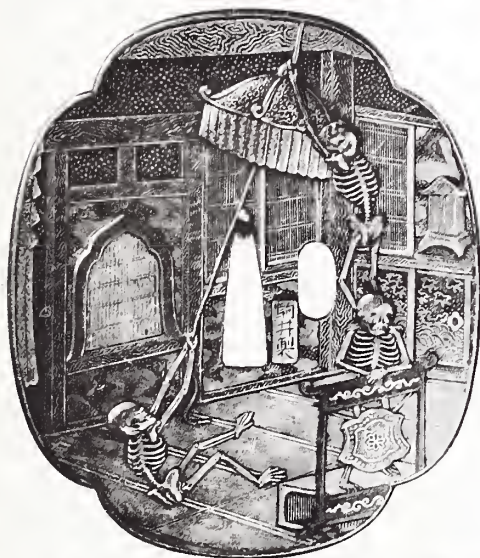
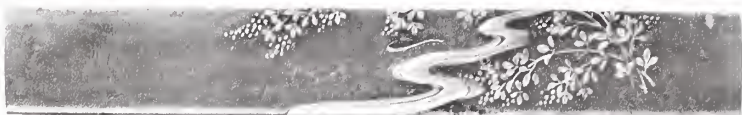
3778.—Copper, with roped *shakudō* rim, large opening in Higo style, the whole ground lacquered in imitation of black lacquer decorated with racemes of *paulownia*. xix.

3779.—K., ivory in high relief in true colours with a *clematis* in stained ivory and mother-of-pearl. xix.

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3780.—*K.*, ivory slip inlaid in a *shitan* frame, carved with the capture of the Shutendoji and lucky *takaramono*. xviii.

3781.—*K.*, ivory slip carved with a dragon in high relief on *rinzu* ground, inlaid in a *shitan* frame; metal mouthpiece. xix.

3782.—*K.*, *kiri* wood, inlaid in high relief with an ornamental *fudé* (ivory and horn) and a piece of Chinese ink; the mouthpiece ivory.

3783.—*K.*, *ebony*, carved with a spider on an oak leaf to the stem of which two acorns are attached; silver mouthpiece. xviii.

3784.—*K.*, lacquer on wood, a silp of *enoki* decorated with a moon crescent and a conventional stream, inlaid in a frame of black wood (*shitan*).

3785.—*K.*, brass lacquered in black and gold with a dragon in clouds, the edges and back etched in imitation of *samé* filled with red lacquer. xix.

3786.—*K.*, *tsuichu* lacquer on wood, Shoki in high relief on a diaper pattern.

3787.—*K.*, lacquer on metal, a semis of chrysanthemum in black lacquer, the back, sides and frame plain gold. Signed: Koma (seal).

3788.—*K.*, lacquer on metal, a sparrow, and autumn flowers, in gold on black ground. Signed: Gen Hoyosai with *Kakihan*.

3789.—*K.*, *shibuichi*, inlaid with a moon in silver and lacquered with a black bat, the moon circle divided, over the edge and back, as a Corean emblem, the *Yin-Yang* modification of the *Tomoye*. Signed: Yuyosai.

3790.—*K.*, *shibuichi*, inlaid with a moon in silver *hirazōgan*, over which stream lines are inlaid in gold; reflection of the moon in the water. Signed: Yuyosai.

3791.—*K.*, lacquer on wood, a bamboo branch (gold) around which is entwined a strange horned snake (mother-of-pearl, horns, tail and tongue red lacquer), in high relief on gold powdered ground; the back decorated with peonies in *chinkinbori*. Signed in *Somada* inlay of green mother-of-pearl with a fan and two archaic characters illegible.

3792.—*Fuchi* only, copper, lacquered in imitation of an *ishimé* ground, and decorated with a mask of *Okina*, fan and mask box in gold and black lacquer respectively. Signed: Bunsei.

3793.—*Fuchi* only, same style as above, decorated with mark of *kuroshiki*, *sambasso* hat, and bunch of bells. Signed: Kwansei with *Kakihan*.

UNSIGNED FUCHI KASHIRA.

3794.—Copper, inlaid with the charm of Mitsuminé and another in *Bonji* characters, also silver cherry flowers. Cf. *Koz.* 3761. *Kogai* 3795. xix.

3795.—*Kogai*, split, copper, chased in low relief as a wooden door post, with bolt inlaid *shibuichi*, at the top of which is posted a charm (silver with *shakudō* characters); companion piece to *Kozuka*, No. 3761.

J. C. HAWKSHAW COLLECTION.

- 3796.—*K.*, iron, chased in relief and inlaid in gold wire *nunomé*. xviii.
- 3797.—*Silver*, chased with a worn bark surface, and two reserves at corners, with scrolls of chrysanthemum on *nanako*; *F.* with plum tree in relief on *nanako*. xviii.-xix.
- 3798.—*Shakudō*, inlaid in relief with the herbs of autumn in a basket (gold plating inlaid). early xix.
- 3799.—*Niguromé*, inlaid with "matting" gilt, *genji mon* and *awasé* shells. xix.
- 3800.—*Copper*, decorated in relief with *kaki*, the leaves inlaid silver, *shakudō*, etc., with gold ribs, the fruit chalcedony. xviii.-xix.
- 3801.—*Iron*, *K.*, inlaid in relief with a figure of Kikujido; *F.*, with a child seated on a plum tree beckoning. early xix.
- 3802.—*Kabuto gané*, *fuchi*, *koiguchi*, and large *kojiri* of a *katana-tachi*, brass chased in cham-plevé in scrolls and circular *mon* of the Hatakeyama family (butterfly in a circle), the intervening spaces filled with black lacquer. end xviii.
- 3803.—*Shakudō*, *ishimé*, inlaid in relief with Kwanyu and attendant with scroll; *F.* fan and pike.
- 3804.—*Shakudō*, inlaid, a Chinese hunter on horseback, beater and animals, rabbit and fox running away.
- 3805.—*Sentoku*, inlaid in relief with Gama sennin and another sennin drunk.
- 3806.—*Shibuichi*, inlaid in relief with a Shojo on each piece.
- 3807.—*Shakudō*, chased in relief; *K.*, with three bats in a border of clouds; *F.*, with the inscription *Fuku ten kitaru Yori*: "Luck comes from Heaven"; also surrounded with clouds, ground of gold dots in *togidashi*. Unsigned. xix.
- 3808.—*Shibuichi*, *nanako* ground, with sunk panels inlaid with flowers and a river scene. xix.
- 3809.—Dark *shibuichi*, chased in relief; *K.*, with Shoki under an umbrella; *F.*, inlaid with oni carrying an umbrella and a pair of sandals. xix.
- 3810.—Narrow *fuchi*, *shakudō*, *nanako*, with scroll of various flowers. xviii.-xix.
- 3811.—*Copper*, lacquered with lozengular designs of sun rays (gold).
- 3812.—*Kabuto gané*, *kojiri*, *koiguchi*, hinged *kurikata* and *ashi* of a *tachi-katana* copper, *nanako* ground, inlaid in relief with gourd tendrils and leaves, *shakudō* and copper gilt. xix.
- 3813.—*Iron*, inlaid in relief; *K.*, with a *shishimai* player; *F.*, with trunk of tree, waterfall and asters. xviii.-xix.
- 3814.—*Shakudō*, *nanako*, inlaid in very high relief with a gilt *shishi* on each piece.
- 3815.—*Shibuichi*, inlaid in relief; *K.*, Buken Zenshi and tiger; *F.*, Kanzan and Jittoku, all the personages laughing. xix.
- 3816.—*Niguromé*, chased and inlaid with Hosō in the war chariot, dragon (gilt) above; *F.*, dragon in waves.

J. C. HAWKSHAW COLLECTION.

- 3817.—*Kashira*, *shakudō*, in the shape of two *shishi* with gold spots. xix.
- 3818.—*Iron*, very large; *K.*, chased with a wave and inlaid with rays of the rising sun and gold spray; *K.*, wave and spray. xix.
- 3819.—*Shakudō*, *nanako*, flowers of autumn in relief, and sparrow on a twig.
- 3820.—*Shakudō*, *ishimé*, inlaid and chased in high relief with a *hōwō* and *paulownia*, part gilt.
- 3821.—*Shakudō*, *nanako*, inlaid in relief with chrysanthemum, gold and copper, arranged wreath-like.
- 3822.—*Shakudō*, *nanako*, inlaid in relief with a praying mantis and *lespedeza* on each piece, part gilt.
- 3823.—*Shibuichi*, chased and inlaid in relief with a figure of Susano O, standing on a rock, sword in hand, much gilt; *F.*, dragon in clouds, and waterfall. xix.
- 3824.—*Niguiromé*, inlaid with a samurai holding a box of peas; *F.*, two horses *intaglio relieved*; not a pair.
- 3825.—*Shakudō*, *nanako*; *K.*, inlaid in relief with butterfly dancers; *F.*, with Chinese sage and boy in a boat.
- 3826.—*Kurikata*, *sentoku*, inlaid with a gilt tiger biting its tail.
- 3827.—*Shibuichi*, inlaid *shakudō* and gold, with tiger and bamboo in relief.
- 3828.—*Iron*, chased with clouds and inlaid in relief with a gilt dragon.
- 3829.—*Shibuichi*, inlaid in relief; *K.*, with cock and chick; *F.*, with *aoi* and a snail.
- 3830.—*Copper*, *nanako* ground, uneven, to imitate mud, through which passes a dragon, *shakudō*.
- 3831.—*Copper*, inlaid in relief; *K.*, with Fuji san; *F.*, with sun setting behind a pine tree. Inscribed: Made on the banks of the Sumida. xix.
- 3832.—*Shakudō*, inlaid with a gold dragon in clouds; *F.*, a Chinese sage and boy watching. xix.
- 3833.—*Shakudō*, engraved with waves on which are inlaid two fans silver and gold (*K.*) and three fans on *fuchi*.
- 3834.—*Shibuichi*, overlaid with a *rinzu* pattern of silver, the gaps filled with *shakudō*, the whole treated by surface cross-hatching, like a fine rice mat. xix.
- 3835.—*Iron*, inlaid in high relief, *shakudō*, with an old plum tree, the bark treated as a rough surface partly overlaid gold; remnants of illegible signature. xviii.
- 3836.—*Iron*, chased like the serrated surface of a straw mat, overrun with gourd tendrils inlaid copper gilt and *shakudō*. xix.
- 3837.—*Iron*, chased and inlaid in high relief with *Cho*, *Eboshi* and flute. late xviii.
- 3838.—*Iron*, inlaid in low relief each with a man on a punt on the Tamagawa; geese in flight and gilt maple leaves on the river. late xviii.
- 3839.—*Iron*, chased each with a flying-dragon above the waves in relief.

J. C. HAWKSHAW COLLECTION.

- 3840.—*Iron*, one half of each piece covered with silver, separated from the iron by a narrow gap, bridged over by a silver staple on each side.
- 3841.—*Iron*, *toad skin* surface with melted silver spots.
- 3842.—*Iron*, *fuchi* only, *toad skin* surface with melted silver spots.
- 3843.—*Iron*, *F.* and *K.*, *toad skin* surface with melted silver spots.
- 3844.—*Iron*, *F.* and *K.*, with corrugated, serrated surface.
- 3845.—*Iron*, in the shape of a drum, with *mitsutomoye* and silver nails. xix.
- 3846.—*Iron*, inlaid *K.* with a flight of geese; *F.*, lotus in bloom above reeds.
- 3847.—*Copper*, slight *ishimé*, inlaid with ants, *shakudō*, carrying their eggs (silver). xix.
- 3848.—*Shakudō*, crane in flight low relief; *F.*, Chinese sage reading a scroll, child watching the bird. xix.
- 3849.—*Shakudō*, *nanako*, silver crane in flight above bamboo and pine. xix.
- 3850.—*Shakudō*, *ishimé* ground and waves; *K.*, inlaid with a cock, gold, silver, copper; *F.*, with a rabbit on waves. xix.
- 3851.—*Iron*, chased in relief and inlaid with two birds on a plum tree. late xviii.
- 3852.—*Shakudō*, *nanako*, inlaid in relief; *K.*, with two peacocks; *F.*, with a *paulownia* in bloom. xix.
- 3853.—*Shakudō*, coarse *nanako* (1 mm. diameter), pheasants and chrysanthemum in relief. xix.
- 3854.—*Shakudō*, pheasant under a cherry tree, horse under cherry tree. xix.
- 3855.—*Shibuchi*, *nanako*, inlaid in relief; *K.*, with *chidori* above grasses; *F.*, two cranes in flight. Kyoto xix.
- 3856.—*Niguromé*, inlaid with cranes; *K.*, one in flight; *F.*, two standing in a river. xix.
- 3857.—*Copper*, *ishimé*, imitating a wall, inlaid in relief with raven, *shakudō*, one on *K.*, two on *F.* xix.
- 3858.—*Shakudō*, chased in the shape of a sheaf of rice or millet, with sparrows alighting on it. xix.
- 3859.—*Shakudō*, chased in high relief with a medley of cocks, hens and chicks. xix.
- 3860.—*Shakudō*, *nanako*, inlaid in relief with mandarin ducks. xix.
- 3861.—*Iron*, inlaid in relief with a bean vine, with pods, silvered copper. xviii.
- 3862.—*Iron*, inlaid with scrolls in silver wire. xviii.
- 3863.—*F.*, *shakudō*, *nanako*, inlaid in high relief with *shojos* playing. xix.
- 3864.—*Niguromé*, inlaid in relief with Rinnasei, his crane and plum tree. xix.
- 3865.—*Niguromé* with *shakudō* borders, inlaid with small dragon-flies in relief. xix.
- 3866.—*Shakudō*, *ishimé*, inlaid with three of the sages of the bamboo grove. xix.

J. C. HAWKSHAW COLLECTION.

- 3867.—*Copper*, with silver bands, inlaid with four slips of mother-of-pearl. xix.
- 3868.—*Copper*, engraved; *K.*, with tiger and bamboo; *F.*, with three tigers two of which are fighting. xix.
- 3869.—*Shakudō*, *ishimé*, each piece chased in high relief with a wasp, the wings, eyes and feelers gilt. xix.
- 3870.—*Iron*, deeply chased all over in narrow *rinzu* pattern, the *fuchi* lined gold *nunomé* at top and bottom. late xviii.
- 3871.—*Iron*, chased in relief with rows of hemispherical nail heads en quinconce, eight on *kashira*, three on *fuchi*, each surrounded with dots, imitating the petals of chrysanthemum. early xviii.
- 3872.—*Iron*, minutely inlaid with cranes, reeds and lotus (silver, *shakudō*, gold). xix.
- 3873.—A pair, *niguromé*, inlaid in relief; *K.*, with a black and gold spider on its web between blades of *susuki* grass; *F.*, with a wasp in the same web.
- 3874.—*Iron*, inlaid in low relief with a silver willow with gilt branches, and bridge in outline, copper gilt, moon crescent silver. Inscribed: Jonin (Kami-hito).
- 3875.—*Iron*, chased in relief and inlaid with a rabbit, copper gilt, amongst *equiseta* on each piece. xix.
- 3876.—*Shakudō*, chased with shallow waves and inlaid with large shells, part gilt. xix.
- 3877.—*Shibuichi*, *ishimé*, inlaid in relief with war implements: *sodé*, bow, arrow, horse bit, riding whip, *saihai*, fan, stirrup. xix.
- 3878.—*Kashira* only, *shakudō*, part gilt, in the shape of Yoshitsuné's helmet. xix.
- 3879.—*Shakudō*, *ishimé*, inlaid in high relief with several masks. xix.
- 3880.—*Shakudō*, deeply chased with deer amongst chrysanthemum, some gilt. xix.
- 3881.—*Niguromé*, a node of bamboo, with leaves in autumnal tints. xix.
- 3882.—*Shakudō*, *nanako*, inlaid in relief with skeins of silk, and rolls of brocade. xix.
- 3883.—*Shakudō*, inlaid with doves on an old tree trunk surrounded by a *shimenawa*; *F.* same tree and gilt *tori*. xix.
- 3884.—*Niguromé*, *K.*, with concave top chased in high relief with a bronze vase; *F.*, with branch of plum tree. xix.
- 3885.—*Shakudō*, *ishimé*, inlaid with a tiger (copper, striped gold); *fuchi* with bamboo and conventionalized stream. xix.
- 3886.—*Shibuichi*, inlaid with chrysanthemum and *lespedeza* in slightly raised, and flush inlay of gold, copper, *shakudō*. xix.
- 3887.—*Shakudō*, *ishimé*, inlaid and chased in relief with the capture of the oil thief. xix.
- 3888.—*Kurikata*, *shibuichi*, a rabbit amongst autumn grasses. xix.
- 3889.—*Kurikata*, *shakudō*, plaited surface, inlaid with asters in relief. xix.

J. C. HAWKSHAW COLLECTION.

- 3890.—*Fuchi, shakudō*, inlaid with a set of rings on a string. xix.
- 3891.—*Fuchi, shakudō, nanako*, a *hana ike* on its board in relief. xix.
- 3892.—*Fuchi, copper*, chased in plaited surface, with gold rim. xix.
- 3893.—*Kashira, niguromé*, inlaid *shakudō* with a “Kano” horse. xix.
- 3894.—*Kurikata, shakudō, nanako*, inlaid with small flowers in high relief with bamboo sticks. xix.
- 3895.—*Shakudō*, inlaid with *kaki* branches, the fruit red coral in high relief.
- 3896.—*Iron*, *mi parti* with silver, *ishimé* surface, inlaid; *K.*, with a crane in flight; *F.*, with a crane in a boat drinking. xviii.
- 3897.—*Shakudō, nanako*, inlaid in relief with copper sparrows and scarecrows above a rice field. xix.
- 3898.—*Fuchi, shakudō, nanako*, inlaid with a gourd vine, gilt.
- 3899.—*Kojiri*, for *tachi, copper*, plaited surface, gilt edging.
- 3900.—*Kurikata, shibuichi*, inlaid in *shakudō* with a *Kuruma ebi* in relief.
- 3901.—*Copper, fuchi*, cast and gilt, as a piece of *sage o* knotted together to form the outline, *Kojiri* slightly more chased, the bottom recessed and lacquered with two gourds, gold on red ground.
- 3902.—*Iron*, chased and inlaid with *chidori* fighting and a big wave.
- 3903.—*Shibuichi*, inlaid with sparrows fighting, and *aoi* in flower in a stream.
- 3904.—*Niguromé*, pair, an eagle on a pine tree, low relief.
- 3905.—*Sentoku*, each piece inlaid with a crab, *shakudō*, in the mud, and gilt reeds. xix.
- 3906.—*Sentoku*, inlaid with bears and young (*shakudō*) and chased with a waterfall. early xix.
- 3907.—*Iron*, inlaid with gourd vine, *shakudō* and copper gilt.
- 3908.—*Iron*, similar treatment to above, but with *Higo* type *kashira* and leaves with inlaid nerves.
- 3909.—*Shakudō, nanako*, with fan reserves, each minutely decorated with poets and poetical landscapes or subjects.
- 3910.—*Shibuichi*, inlaid in relief; *K.*, with two sparrows fighting; *F.*, with lotus in bloom and large wave.
- 3911.—*Shakudō*, coarse *nanako*, inlaid in high relief with saddle, riding stick, stirrups, and dipper.
- 3912.—*Shakudō, nanako*, old wall with plum tree and bamboo, part gilt.
- 3913.—*Shakudō, nanako*, inlaid with an owl on a dead branch, and a flight of blackbirds, golden clouds in parallel bands.
- 3914.—*Copper* and *shakudō mi parti*, inlaid with plum branches in bloom and a sparrow.
- 3915.—*Iron*, chased in relief with a wild goose in flight above reeds, the tip of the reed (on *fuchi*) gilt and a half moon inlaid silver. xix.

J. C. HAWKSHAW COLLECTION.

3916.—*Niguromé*, *ishimé*, each piece inlaid in relief with swallows.

3917.—*Copper*, *K.*, a lantern, minutely inlaid with the herbs of autumn, in gold, silver, *shakudō*; *F.*, a seed pod, like a long bean, curled on itself, with two small gilt rats in relief.

3918.—*Niguromé*, godrons partly gilt in patterns, reserves on top of *kashira* and sides of *fuchi*, decorated with flowers, coarse work.

3919.—*Shakudō*, *nanako*, each piece inlaid in high relief with a *karashishi* (copper).

3920.—*Niguromé*, inlaid in relief with crabs, helmet shells and bamboo.

3921.—*Iron*, inlaid in relief; *K.*, with wasp on nest; *F.*, with spider on a tiger lily, rim and *tenjo gane shakudō*.

3922.—*Iron*, minutely chased and inlaid in relief with cranes by the side of a lake.

3923.—*Niguromé*, each piece inlaid with a fish basket and a fishing line.

3924.—*Shibuichi kashira*, chased as a gardener's basket with reaping hook, hat and branch of cherry flower with golden blossoms; *fuchi* with two twigs of cherry tied together, and a flute.

3925.—*Shakudō*, *ishimé*, inlaid with faggots in relief and a knife.

3926.—*Kurikata*, *shibuichi* inlaid, in the shape of a boar asleep in autumnal grasses.

3927.—Small *kashira*, *shakudō*, chased with a figure of Jurojin, partly inlaid.

3928.—*Kashira*, *shibuichi*, top of a *mokugyo*. xix.

3929.—*Kurikata*, a snail, *shibuichi*, with gold spots. xix.

3930.—*Sentoku*, chased in low relief, Kwanyu and attendant reading a scroll; *F.*, chased and inlaid, Kwanyu seated.

3931.—*Shibuichi*, chased and inlaid in relief with Jurojin on a stag, and Hotei with child in a boat.

3932.—*F.K.*, *iron*, chased in high relief; *K.*, with a *karashishi*; *F.*, with a dragon. xviii.

3933.—*Niguromé*, *nanako*, inlaid with scrolls of *aoi*, gilt. xix.

3934.—*Kurikata*, *iron*, inlaid in relief with a daffodil, *shakudō*. xviii.

3935.—*F.K.*, *iron*, two monkeys wrestling, embossed and chased in the round. xviii.

3936.—*F.K.*, *iron*, chased in *intaglio* with plum flowers, and with the same subject in relief, stamens inlaid copper gilt with silver tips. xviii.

3937.—*Kabuto gane* and *fuchi*, *iron*, each inlaid with a large dragon-fly, gold *nunomé*, the head *shakudō*. xviii.

3938.—*F.K.*, *iron*, with gold *nunomé*, rim and recessed *tenjo kané*, both parts chased in low relief with sprigs of cherry blossoms.

3939.—*F.K.*, *iron*, with *shakudō* rim, each piece inlaid in relief with several aubergines *shakudō* and gold. xix.

J. C. HAWKSHAW COLLECTION.

3940.—*Iron, K.*, chased and inlaid in very low relief with Yasumasa; the *fuchi* with a portion of armour in *nunomé* and a war mask in high relief, also a small *gumbai uchiwa* engraved and inlaid. xviii.

3941.—*Niguromé, ishimé, K.*, inlaid with a suspended flower arrangement of chrysanthemum in a vase; *F.*, with a similar design in a bamboo basket. early xix.

3942.—*Shakudō, nanako*, inlaid in relief with a spray of *azalea*, and a spray of peony, both gilt. xix.

3943.—*Shakudō, nanako*, covered with small autumn flowers silvered and gilt. Shiire.

3944.—*Shakudō, nanako*, inlaid in relief with a melon vine, the melon gilt. xix.

3945.—*Shakudō, nanako*, inlaid in relief with deer amongst millet. Shiire, xix.

3946.—*Shakudō, nanako*, inlaid in relief with *aoi*, silver. xix.

3947.—*Niguromé*, chased in relief and inlaid with dragon in the clouds. xix.

3948.—*Shakudō, nanako*, inlaid with gold chrysanthemums. xix.

3949.—*Shakudō, nanako*, each piece inlaid in high relief with a peony bloom and bud, silver copper. Shiire, xix.

3950.—*Shakudō, nanako*, inlaid in relief with chrysanthemum sprays, *shakudō* and gilt.

3951.—*Shakudō*, chased in relief with a cherry tree, the blossoms and buds inlaid silver, the minute leaves gold. xix.

3952.—*Shibuichi, nanako*, inlaid in relief with sparrows above autumn grasses. xix.

3953.—*Copper, nanako*, inlaid in *shakudō* with insects amongst autumn grass. xix.

3954.—*Niguromé*, inlaid in relief with tendrils of *aoi*. xix.

3955.—*Copper gilt, nanako*, chased and inlaid with the Yoshino cherry blossoms. xix.

3956.—*Sentoku*, unevenly modelled in *ishimé* like rough bark, or ground, the *fuchi* lined top and bottom with a gilt rim *ishimé*, with sinuous edge reminiscent of the enamel running on a jar; the ground strewn with small silver flowers (plum flowers). xviii.

3957.—*Shakudō, nanako*, inlaid in high relief with sprays of *tsuta aoi* (*shakudō*, rosaces gilt). xix.

3958.—*Copper gilt*, with *shakudō* edge, *ishimé*, inlaid in relief, copper, *shakudō* and copper gilt, with a spray of chrysanthemum. xix.

3959.—*Iron, fuchi* only, two bands and a curved convex moulding between, plain surface. xix.

3960.—*Kashira*, iron, chased in waves, inlaid with a carp, *shakudō*, part gilt, and water weeds. xviii.

3961.—*Shakudō, nanako*, inlaid in relief with minute gold tendrils and chrysanthemum flowers, *shakudō*.

3962.—*Niguromé*, chased in plaited surface, inlaid in relief each piece with a single bloom of peony. xix.

3963.—*F.K.*, dark *shibuichi*; *K.*, Yoshitsune on horseback, directing the operations of (*F.*) two warriors in a boat pulling a bow out of the waves. xix.

J. C. HAWKSHAW COLLECTION.

- 3964.—*F.K.*, *iron*, chased in high relief, partly inlaid gold, Kumagai on horseback (*K.*) and Atsumori (*F.*).
xviii.
- 3965.—*Iron*, inlaid in relief with Ushiwaka and the Benkei.
xviii.
- 3966.—*F.K.*, *sentoku*, chased and inlaid, *nanako* ground, Yorimasa and Hi no Hayata killing the Nuve.
xviii.
- 3967.—*Niguromé*, deep *kojiri* chased with a ray and inlaid with bamboo leaves.
xix.
- 3968.—*F.K.*, *shakudō*, *nanako*, inlaid with a crab, gilt, and gilt stream lines. Shiiremono,
xix.
- 3969.—*Shibuichi*, fishes in a stream, and water weeds inlaid gold.
xix.
- 3970.—*F.K.*, *copper*, a basket of *hamaguri*, shells *shakudō* and silver, cords gold.
xix.
- 3971.—*Shakudō*, *nanako*, inlaid in relief with a number of small fishes in various metals.
xix.
- 3972.—*Shakudō*, inlaid in high relief; *K.*, with a *namazu* and weeds; *F.*, with part of a carp amongst weeds in a stream.
xix.
- 3973.—*Shakudō*, *nanako*, inlaid in relief with shells of the *Ko awase* game (diapers outside, subjects of poems inside).
xix.
- 3974.—*Copper*, *kurikata* in the shape of a lobster.
xix.
- 3975.—*Sentoku*, chased in very high relief and inlaid, with the story of Omori Hikoshiehi; the faces and hat inlaid, copper and *shakudō*; *F.*, same subject, from same design but weak execution.
xix.
- 3976.—*Copper gilt*, chased in imitation of basket work with parallel elements, as in bamboo curtains.
late xviii. or xix.
- 3977.—*Kashira*, silver, chased and inlaid with a large head of a Chinese woman, carrying the *hōwō* headgear.
xix.
- 3978.—*Fuchi*, *shakudō*, broadly incised with the invocation *Namu Amida Butsu* in running hand, followed with a *Kakihan*; other *Kakihan* on *tenjo kane*.
early xix.
- 3979.—*Iron*, chased in relief and inlaid, two bows on *kashira*; two arrows tied together and bird target on *fuchi*.
xix.
- 3980.—*Copper gilt*, fluted shape, decorated in relief with cloisonné enamels in conventional floral patterns.
xix.
- 3981.—*Shakudō*, *nanako*, inlaid in high relief; *K.*, with Takeda Shingen wielding his iron fan; *F.*, with *sagittaria* plants by the edge of a stream.
xix.
- 3982.—*Shakudō*, *nanako*, inlaid in high relief with a number of horses, copper and copper gilt, *shakudō* with gold spots.
xix.
- 3983.—*F.K.*, *shakudō*, *nanako*, each inlaid in relief with a bull frog (*no tenjo kane*).
xix.
- 3984.—*Shakudō*, waves incised in crescent shaped cuts, inlaid in relief with shells, pecten silver, *buccin* gold, *haliotis* gold.
early xix.

J. C. HAWKSHAW COLLECTION.

- 3985.—*Niguromé*, two rats on a rice bale; *F.*, *tai*, fishing line and basket, standing, emblems of Daikoku and Ebisu respectively. xix.
- 3986.—Not a pair (?); *K.*, *shibuichi* inlaid in relief with a Chinese lady seated on a rock; *F.*, *shibuichi* inlaid in relief with a courtier passing under a curtain bearing the *genji mon*. xix.
- 3987.—*Copper*, gilt all over with mercury gilding, chased with *hōwō* and *paulownia* on *nanako* ground. xix.
- 3988.—*Shakudō*, inlaid in gold wire with a *paulownia* tree in bloom, reserved on a *nanako* ground. xix.
- 3989.—*F.K.*, *copper*; the *kashira* an octopus head with one tentacle curled over, eyes gold and *shakudō*; the *fuchi* an octopus seen from beneath. xix.
- 3990.—*Kurikata*, chased in solid *shibuichi* in the shape of a rabbit amongst *lespedeza*. xix.
- 3991.—*Kashira*, *shibuichi*, inlaid in relief with a convolvulus in bloom and a small fly. xix.
- 3992.—*Iron*, *kabuto gané*, the *fuchi* without *tenjo gané*, decorated with an ox and small flower, inlaid in relief. xviii.
- 3993.—*Iron*, inlaid in relief; *K.*, with tortoise and water weeds, *shibuichi* and copper gilt; *F.*, with Kwanyu leaning in front of a screen. xix.
- 3994.—*Kashira*, *shakudō*, inlaid in relief with a Chinese leaning on a fan. xix.
- 3995.—*Shakudō*, *nanako*, inlaid in relief with four wasps and their nest, gilt, also a spider. xix.
- 3996.—*Porcelain* (*Kutani*) with leaf decoration in gold on red ground. xix.
- 3997.—*Copper gilt*, chased in waves and inlaid with rabbits, *shakudō* and silver. xviii.
- 3998.—*Copper gilt* (mercury gilding), decorated with raised wire pattern of *kiku* and raised rosaces. xix.
- 3999.—*Copper*, *ishimé*, inlaid with silver *gohei* (for *shimenawa*) in high relief. xix.
- 4000.—*Shakudō*, *nanako*, inlaid with running horses in copper, copper gilt and silver. xix.
- 4001.—*Shibuichi*, chased as a wall with coping and window, the bars of which are gilt, inlaid with bamboo and a peach tree in bloom, gold, copper, *shakudō*. xix.
- 4002.—*Shakudō*, *nanako*, inlaid with Shoki, and an oni hiding on *fuchi*; *Kakihan*. xix.
- 4003.—*Shibuichi*, inlaid and chased; *K.*, with a stag and moon crescent; *F.*, with *suzuki*, *eupatorium* and a bat. xix.
- 4004.—*Niguromé*, inlaid in high relief; *K.*, with Bishamon; *F.*, with Jurojin and a stag by a waterfall. xix.
- 4005.—*Shibuichi*, inlaid in high relief and chased; *K.*, with Kwanyu, leaning on a table reading; *F.*, with Chohi, Gentoku and Riubi under a peach tree. xix.
- 4006.—*Iron*, inlaid in high relief with daisies and *eupatorium*, copper gilt and silver. late xviii.
- 4007.—*Niguromé*, inlaid in relief; *K.*, an old gardener arranging the branches of a dwarf tree; *F.*, two trees in pots and one in a bag. xix.

J. C. HAWKSHAW COLLECTION.

- 4008.—*Kashira*, silver, a *minogame* inlaid *shakudō*, amongst waves in high relief. xix.
- 4009.—*Copper*, *nanako*, inlaid; *K.*, with a branch of plum; *F.*, with the pot hanger for the *cha no ju*; other set *K.*, with kettle and daffodil; *F.*, with dipper, *makimono* and *chasen*. xix.
- 4010.—*Shakudō*, inlaid in relief with Chinese hunters chasing rabbits. xix.
- 4011.—*Shakudō*, *nanako*, the Ujigawa episode, Sasaki on *kashira*. xix.
- 4012.—*Kurikata*, iron, inlaid with chestnuts, copper, silvered and gilt, and *shakudō*. xix.
- 4013.—*Kashira*, *copper*, chased in the shape of a boar, with eyes and tusks inlaid silver. xix.
- 4014.—*Copper*, *ishimé*, inlaid; the *kashira* in the shape of a Daruma; the *fuchi* inlaid with Hossu, large pieces, probably never actually used. xix.
- 4015.—*Shakudō*, chased in relief and inlaid; *K.*, with a dragon amongst clouds; *F.*, with water devils carrying the bell of Tawara Toda. xix.
- 4016.—*Niguiromé*, inlaid in relief with maple leaves on a silver stream. xix.
- 4017.—*Kashira*, *shakudō*, *ishimé*, two Chinese elders. xix.
- 4018.—*Fuchi*, *shakudō*, chased with a plaited ground and inlaid with bamboo gilt. xix.
- 4019.—*Copper*, chased in relief and inlaid with coolies loading rice bales. xix.
- 4020.—*Fuchi*, *shibuichi*, inlaid in very high relief with two children and toys. xix.
- 4021.—*Niguiromé*, inlaid in high relief with a man ploughing his paddy field, with an ox drawn plough. xix.
- 4022.—Not a pair, *niguiromé*; *K.*, Chinnan with a dragon, inlaid in relief; *F.*, oni running away under a shower of peas. xix.
- 4023.—*Niguiromé*, inlaid in relief with a man working an irrigation wheel; *F.* rocks and scarecrows. xix.
- 4024.—*Silver*, chased in soft relief with a pine tree and inlaid with gold creepers. xix.
- 4025.—*Shakudō*, *nanako*, Nittan no Shiro killing the boar, high relief, same subject on both parts, standing up beyond edge of *kashira*. xix.
- 4026.—*Shibuichi*, *ishimé* surface, chased in relief and inlaid; *K.*, an owl, rubbed with gold, on a plum tree; *F.*, snow-covered bamboo. xix.
- 4027.—*Iron*, inlaid with silver butterflies in relief. xviii.
- 4028.—*F.K.*, *shakudō*, inlaid with a dragon-fly and a cobweb each. xix.
- 4029.—*Shibuichi*, *nanako* ground, inlaid with a *hōwō* in downward flight; the *fuchi* inlaid with *asagao* and a sparrow. xix.
- 4030.—*Fuchi*, *shakudō*, chased in very high relief with an eagle holding down a monkey. xix.
- 4031.—*Shakudō*, the *kashira* chased with an eagle swooping down, high relief, concentric *nanako*; the *fuchi* without *tenjo kane*, chased in very high relief with a hollow rock overgrown with small bamboo, in which hides a chattering monkey, her young holding on to her back. xix.

J. C. HAWKSHAW COLLECTION.

- 4032.—*Kashira*, iron, inlaid with a wasp, dandelion and *warabi*. Yamashiro work, xviii.
- 4033.—*F.K.*, iron, chased in low relief with clouds, covering only a small part of each. xviii.
- 4034.—*F.K.*, iron, embossed and chased with marine shells and weeds. xviii.
- 4035.—*F.K.*, iron, *fuchi* inlaid flush with a *sarumawashi*. Signed: Joi; seal Nagaharu; *K.*, Chinese woman holding a lute amongst clouds in relief. (Not a pair).
- 4036.—*F.K.*, a pair, inlaid with spools, reels and shuttles in copper gilt. xix.
- 4037.—*F.K.*, iron, the *kashira* embossed and chased in the shape of the bell given to Tawara Toda by Riuji, the ribs and studs gilt, supported by a dragon's head; *fuchi* chased in high relief with an oni on waves, spray dotted in gold.
- 4038.—Iron, chased in relief; *K.* with a dragon; *F.*, with a *karashishi*. xviii.
- 4039.—*F.K.*, *niguromé*, inlaid in green *cloisonné* enamel with carp and in gold *hirazōgan* with water weeds, two fish on *kashira*, three on *fuchi*. xviii.
- 4040.—*Shakudō*, *nanako*, covered with *paudownia mon*, gilt; coarse *nanako* (*shiiremono*). xix.
- 4041.—*F.K.*, iron, chased and inlaid in relief with Yemma and Jizo going fishing, the *fuchi* inlaid with three devils carrying the fishing implements, with Jizo's *shakujo* as a coolie pole, rim and *tenjo kane shakudō*. After Hanabusa Itcho's design. xix.
- 4042.—Pair of *F.K.*, *shakudō*, *nanako*, inlaid in high relief; the *kashira* with a lobster, gilt; the *fuchi* with *shimenawa*, to which are attached the fern, *gohei*, *kaki* leaves, etc., of the New Year's decoration.

KOGAI.

- 4043.—*Kogai*, ivory, chased with a dragon in waves (stained dark). xix.
- 4044.—*Kogai*, small, for *tanto*, decorated in relief with a bamboo (*shakudō*) and a snail (*copper*) the shell of which, chased in the solid, forms the head of the haft.
- 4045.—*Kogai*, split, dark *shibuichi*, chased with five ants, and three eggs (copper, *shakudō*, silver, gold) on *ishimé* ground. xix.
- 4046.—*Kogai*, split, the branches *mokumé*, of rounded section like chopsticks, the head *shakudō* inlaid in gold *hirazōgan* with small pines. xix.
- 4047.—*Kogai*, *shakudō*, inlaid with autumnal herbs and a cricket, in relief gilt, on *ishimé* ground. xix.
- 4048.—*Kogai*, *niguromé*, with *shakudō* handle, chased in the shape of an old *tsurugi* haft, the point of the *kogai* imitating a *tsurugi* blade. xviii.
- 4049.—*Kogai*, iron, chased and inlaid in high relief with the cherry blossoms of Yoshino. xix.
- 4050.—*Kogai*, *shakudō*, chased in high relief with a chrysanthemum branch to which is attached a *tanzaku*, a *fudé* and a piece of Chinese ink, *nanako* ground. xviii.
- 4051.—*Kogai*, copper, chased in relief on *nanako* ground with a deer and a maple tree. xix.

J. C. HAWKSHAW COLLECTION.

4052.—*Copper*, inlaid in *shakudō*, partly gilt, with a plum flower and spike.

4053.—*Kogai*, copper end, with iron head, inlaid in high relief in *shakudō*, copper and gold, with two *yari*, short spears with handle and guard, used in ceremonial processions. xviii.

4054.—*Kogai*, copper, chased in relief with a piebald horse (copper and *shakudō*) on *nanako* ground. xix.

4055.—*Kogai*, *sentoku*, sunk cartouche decorated with a narcissus (*shakudō* and gold) in a paper, for presentation, *ishimé* ground. xviii.

4056.—*Kogai*, split, *shakudō*, the head gilt, with cartouche in reserve chased in waves, spanned by a bridge and inlaid with *aoi* and *sagittaria*. xviii.

4057.—*Kogai*, split, *shakudō*, the head gilt, with *nanako* cartouche in reserve decorated with pine and plum twigs. xviii.

4058.—*Kogai*, split, *silver*, engraved in *katakiri* with a delicate bamboo. Yokoya school, xix.

4059.—*Kogai*, iron, chased in relief with a dragon in the clouds.

MENUKI AND KANAMONO.

4060.—Pair of snakes, *copper*.

4061.—*Niguromé*, *repoussé* and chased part gilt, Bishamon and Zochōten.

4062.—Pair of langoustes in the round, copper gilt.

4063.—A Daimyo's procession, palace cart with ox and driver, two attendants, Daimyo, attendant and flag-bearer; background of pine trees, part gilt. xix.

4064.—A mandarin duck in a stream, with water *aoi* plant; a pair R.L.

4065.—Tiger gilt, *shishi* silvered with gold spots.

4066.—*Shojo* masks, copper, dippers *shakudō* with gold inlay.

4067.—*Shakudō*, chased, inlaid and gilt, Jurojin and Fukurokujiu; Seiobo and attendant.

4068.—Pair, Kanzan and Jittoku, silvered and part gilt.

4069.—*Copper*, *repoussé* and chased, the God of Winds and the Thunder God, details of attributes and trousers gilt and silvered.

4070.—*Niguromé*, *nanako*, Kwanyu receiving the bag on his halberd; Chohi approaching the bridge.

4071.—Pair, groups of *hamaguri*, some gilt, some silvered, others *niguromé*.

4072.—Pair, *niguromé*, *repoussé* and chased, Yemma Ō and Bishamon.

4073.—Pair, *shakudō*, *repoussé* and chased, part gilt, Bishamon and Idaten.

4074.—Pair, *shakudō*, *repoussé*, part gilt, Benten, one figure with *biwa* at side, the other with the *biwa* wrapped in gold cloth.

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4075.—Pair, *niguiromé*, part gilt, and inlaid, Suzume Tengu, with branch of tree as a weapon and Ebisu riding on a *tai*.

4076.—Pair, *niguiromé*, silvered, cranes in flight.

4077.—Fuji, *niguiromé* and silver above clouds.

4078.—Pair, *copper*, Fudo on rock, with flames background, Handaka Sonja on tiger.

4079.—Pair, *shakudō*, minutely inlaid, Kwanyu seated at a low table on a tiger skin and child holding a big fan with the gesture *bekkako*. Signed: Takeaki.

4080.—Daikoku with bag and hammer.

4081.—Pair, Chinese emblems of longevity, Bat, *fungus*, *tomoye* on tile; finger citron and bird, *shibuichi*, finely chased and inlaid.

4082.—Old man seated, Chinese, *shibuichi* part gilt.

4083.—Pair, standard bearers.

4084.—*Uzumé* mask, silver and *niguiromé*.

4085.—Pair, *niguiromé* inlaid, the story of Kanshin and the fishermen.

4086.—Pair, *silver*, repoussé and part gilt, chrysanthemum sprays.

4087.—Two oxen, *shakudō*, repoussé, spots inlaid gold.

4088.—Tigress and cub, *silver*, part gilt, pair.

4089.—Atsumori on horseback, *niguiromé* part gilt, *shiiremono*.

4090.—Monju Bosatsu, part gilt, *shibuichi* and silver.

4091.—Pair of dragons, Goto style, copper gilt.

4092.—Pair of gold *menuki*, fisherman with net and basket in a boat.

4093.—One *menuki*, cock, gilt.

4094.—Fisherman seated on a coolie pole, with two baskets, *shakudō*, silver, part gilt.

4095.—Daikoku and Ebisu, *shibuichi*, part gilt.

4096.—Pair, *shakudō*, praying mantis on leaf, part gilt, and two crickets fighting.

4097.—Pair, eagle on rock in a stream, inlaid with silver breast, silver stream, gold beak, talons and bamboo.

4098.—*Shakudō*, repoussé and chased, Idaten in the clouds, and devil carrying away *sharito*.

4099.—Pair *shakudō*, part gilt, monkey riding on a goat, small monkey leading, small goat following. late xviii. or early xix.

4100-4101.—Two *menuki*, Benkei with halberd, *shakudō*, details silver and gold; pair two small Ushiwaka with fan and sword.

4102.—Pair, *shakudō*, inlaid, the *shikoro biki* episode.

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4103.—Three Chinese halberds, with dragon coiled on shaft, all identical, *niguiromé*, with silvered blade and gilt ornaments.

4104.—Pair, iron, two *chidori*, eyes inlaid *shakudō*, breasts and bills silver.

4105.—Copper, *repoussé* and chased, Kwanyu on horseback, part gilt; one only.

4106.—Pair, *shakudō*, each a black lacquer letter box, with pattern of silver waves and gilt cord.

4107.—Pair, *shakudō*, each a Jizo bosatsu, standing, with *shakujo* and *tama* silver, *halo* and lotus stand gilt.

4108.—Three *kanamono*, *shibuichi*, inlaid, a fly, a woman seated with an ox, the two Sennins Kanzan and Jittoku.

4109.—Pair, dancers of Bugaku, *shakudō*, part gilt.

4110.—Pair, each two white cranes in flight, silver with *shakudō* bills and legs.

4112.—*Niguiromé*, a nobleman seated with *naginata*; a swarthy half-naked individual with *kanabo*, probably a comical allusion to Benkei at Ataga no Seki.

4113.—Noble reading a makimono; poor work.

4114.—Shishimai mask and drum-stick; poor work.

4115.—Large *kanamono*, silver, a dragon, *repoussé* and chased.

4116.—Pair, silver, each a cock and a chick, the latter gilt.

4117.—Copper, *repoussé*, chased and inlaid, two of the Shi Tenno, Zochoten and Jikokuten.

4118.—Pair, copper, *repoussé*, Thunder Oni and Wind God, details gilt.

4119.—Pair, *niguiromé* inlaid, a Chinese sage and boy, seated, a sage seated on a tiger rug playing the *koto*, attributes, wine bottles and cup on stand.

4120.—Two *menuki*, *niguiromé*, part gilt, warrior on horseback, with long spear, official with sword in hand in the clouds. xix.

4121.—Three *menuki*, woodcutters seated on faggots, and Jittoku with his broom. xix.

4122.—*Menuki*, rats and bales of rice, *niguiromé*, part gilt.

4123.—Pair of *menuki*, *niguiromé*, partly inlaid, each a falcon attacking a pheasant. xix.

4124.—Pair of *menuki*, *niguiromé*, details gilt, a Rakan standing on a *shachioko* and Rakan standing on a tortoise. late xviii.

4125.—Pair of *menuki*, *niguiromé*, each one horse, chased in the round, trappings gilt. xviii.

4126.—Pair of *menuki*, *niguiromé*, part inlaid and gilt, Seiobo standing with attendant. xviii.

4127.—Small *menuki*, Fudo, dress and flame gilt. xix.

4128.—Copper, Monju Bosatsu, seated on lion, Handaka Sonja standing with a dragon. late xviii.

4129.—*Kanamono*, probably part of a bolt, an owl, iron. late xviii.

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- 4130.—*Kanamono*, a crab, iron. late xviii.
- 4131.—*Kanamono*, Shoki, iron, the face and hand inlaid. late xviii.
- 4132.—*Kanamono*, copper, a peony, centre gilt. xix.
- 4133.—*Kanamono*, *niguromé*, bird on *dokudami* plant. xix.
- 4134.—*Kanamono*, *niguromé*, a snarling tiger, with open mouth, chased in relief. xix.
- 4135.—*Kanamono*, brass *repoussé* and chased, a mask of *Ranriu* (*Ran Rio Ō*). xix.
- 4136.—*Menuki*, pair, *shakudō* and *shibuichi*, chased in the round, each a *bakemono* (*tanuki mamezo*) with big hat, one with two wooden blocks, the other with a cake. xix.
- 4137.—*Menuki*, *shakudō*, inlaid gold, Daikoku with his hammer and treasure bag. xix.
- 4137A.—Pair, lotus leaf and bud, cast brass enamelled.
- 4138.—Pair, *niguromé* gilt, Fuji amongst pines and temple amongst trees.
- 4139.—*Shibuichi*, a running horse, with gold spots. Signed: Sei i (Narimoto).
- 4140.—Pair, dog.
- 4141.—Pair, *shakudō*, part gilt, each a group of three shells.
- 4142.—Tiger, copper inlaid with *shakudō* stripes. Signed: Omori Teruhidé.
- 4143.—Pair, copper monkey and young.
- 4144.—*Niguromé*, two wrestlers.
- 4145.—*Niguromé* inlaid, Tobosaku.
- 4146.—Pair, *niguromé* inlaid, Genji noble and box with scroll.
- 4147.—Copper, pair, fish with mother-of-pearl eyes.
- 4148.—Copper, a boat, moored to a few stumps.
- 4149.—Pair, chrysanthemum flowers on a ground of *hanabishi*.
- 4150.—Pair, chestnut twig with spider and fly in relief on the leaves.
- 4151.—Plum branch.
- 4152.—Pair, *hyotan namazu*, *niguromé*.
- 4153.—Pair, plum spray, *niguromé*.
- 4154.—Pair, beans, the pods gilt.
- 4155.—Pair, spray of *malva*, part gilt.
- 4156.—Pair, chrysanthemum sprays, gilt and silvered.
- 4157.—*Shakudō*, pines of *Ama no hashidaté*.
- 4158.—Pair, sprays of chrysanthemum.
- 4159.—Two pairs, tartar hunters.
- 4160.—Pair, *narcissus* and aster.

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- 4161.—Copper, a pair, naked children expressing astonishment.
- 4162.—*Kanamono*, a woman eating, the higher part of her body seen in shadow on a silver screen.
- 4163.—*Menuki*, children playing, *niguromé*, *repoussé*, partly gilt and inlaid. Signed : Yoshitsugu.
- 4164.—*Menuki*, pair, cherry flowers on a woodman's cart.
- 4165.—*Menuki*, odd, fisherman with cormorant.
- 4166.—*Kanamono*, pottery, with appliqué of metal and enamels, egg fruits and leaves.
- 4167.—*Habaki*, chased with pine and plum tree in sunk panels. xix.
- 4168.—*Kurikata*, a small horse in the round, copper, spots *shakudō*. xix.
- 4169.—*Kanamono*, *shibuichi*, chased in *katakiri* and partly enamelled, fishes, weeds, etc. xix.
- 4170.—*Kanamono*, various kinds of *mokumé*. xviii.
- 4171.—*Kanamono*, *niguromé*, part gilt, a big carp.
- 4172.—*Kanamono*, *iron*, *repoussé* in relief with peonies, some inlaid gold and silver.
- 4173.—*Kanamono*, pair, praying mantis on umbrella, *niguromé*. xix.
- 4174.—*Kanamono*, a pair, long dragons, copper, silver plated.
- 4175.—*Kanamono*, *niguromé*, part gilt, high relief, a carp in a wave.
- 4176.—*Kanamono*, *shibuichi*, mushrooms and small ant. xix.
- 4177.—*Kanamono*, *shakudō*, a spray of chrysanthemum, the flowers gilt. xix.
- 4178.—*Kanamono*, Daruma seated on a tiger; back plate ivory, chased with a lake scene. xix.
- 4179.—*Shakudō*, ornament, fan shape, chased in the round with various shells, *trito*, *haliotis*, *hamaguri* and seaweed in a frame. xix.
- 4180.—Metal *netsuke* with concealed spring, the face decorated with a house, old trees, etc. xix.
- 4181.—Sword handle, braided, complete, *menuki* and *kashira shakudō*, *nanako* inlaid, scenes from Heiké war; Nara style *fuchi*, odd, *niguromé*, the Sennin Bukan Zenshi with tiger; *samé* quite peculiar, made apparently of the saw-like projections in the palate of a ray.
- 4182.—Sword handle, wrapped with leather, mountings of copper gilt, with *karakusa* in relief and enamels inlaid. xix.
- 4183.—Part of handle, wound with reed, the *kashira shibuichi*, in the shape of a *hiottoko* mask. xix.
- 4184.—*Shakudō*, small *tsuba*, about an inch in largest axis, *mokko* shape, *nanako* ground, with *paulownia mon* on edge, toy. xix.

SWORDS.

In the following list the figures refer respectively to the total length of the blade including *nakago* and to the length of blade alone, measured in a straight line as chords of the curve.

I.—Ornamental *tanto*, with *togidashi* scabbard, peonies on black lacquer, the fittings *karashishi* and peonies in very high relief. Signed: Yanagawa Naomasa. The *kozuka* silver with silver blade, same signature. Blade 380·283, engraved with *shishi* on one side and Monju Bosatsu on the other. Signed: Gessan, seal *Tei*; dated Kei Ō 2 midsummer. 1868.

II.—*Tanto*, with metal scabbard, all the fittings decorated with cloisonné enamel on *shakudō* ground. The scabbard decorated with *paulownia* badges in gold *togidashi* inlay; *paulownia* badge engraved on *kojiri*. Broad blade 364·276, chased with Fudo on one side and engraved with a *ken* on the other. Signed: Daishinbo Tadachika. The *kozuka* and *kogai* signed: Hirata Harunari.

III.—*Tanto* in scabbard of inlaid lacquer, in various colours, with *takaramono* designs. Signed: Shiomi Fusen. Blade 450·345 with straight *yakiba*, groove on both sides running to the end of *nakago*. Signed: Norimitsu. All fittings *shakudō ishimé* with enamel decoration. The *kozuka*, view of Fuji. Signed: Hirata Haruhisa.

IV.—*Katana*, the scabbard split, *kojiri*, *kashira* and *fuchi* in Higo gold *zogan* with “mountain pass” groove. *Tsuba*, iron, Umetada style. *Menuki*, *shakudō*, writing implements. Blade 945·710, engraved with *ken*, *bonji* character, dragon and *tama*. Inscribed: Bummei I. Ka no to tori, summer, 60 years old when I made this. Boshu Iwakuni Shin Seirioken Moritoshi.

V.—*Katana*, 910·705. Signed: Suketsugu, attributed to Aoye Suketsugu of Bitchu; Shoho period.

VI.—*Katana*, 917·754. Signed in gold: Sa and Honnami with *Kakihan*, attributed to Samonji.

VII.—*Katana* shape, 700·540, *shobu* shape, inscribed on the tang in silver, *Sasa no Tsuyo*, probably a copy of the sword by Masamune, made in Sho Ō period.

VIII.—*Katana*, 860·675, attributed to Katsumitsu of Osafune in Bizen.

IX.—*Katana* blade, 865·685, engraved with a dragon on one side and plum branch on the other. Signed: Ikkwanshi Tadatsuna.

X.—*Katana*, 855·468. Signed: Nagasone Okisato Niudo Toramitsu.

XI.—Small *tanto* blade, 270·190. Signed: Shigehiro.

XII.—*Katana*, 900·695. Signed: Moritsugu, attributed to Aoye Moritsugu of Bitchu (Genreki period); the *nakago* presents four holes, two of which are countersunk on both sides.

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XIII.—*Katana*, 915-710, very curved blade. Signed in gold. Kanenaga, attributed on scabbard to Kanenaga of Yamato, Tei Ō period.

XIV.—*Katana*, 915-712. Signed: Muramasa.

XV.—*Katana*, with two slight parallel grooves on one side, 880-670. Signed in gold: Sadamuné, certified by Takenaka Shigekiyo.

XVI.—*Katana*, the blade chased à jour with a Deva King modelled on both sides, and engraved, one side with Kwannon, the other with Fudo, length 860-665. Signed: Umetada Miojiu of Nishijin, Yamashiro.

XVII.—*Katana*, 905-685. Signed: Fujiwara Kunihiro Shinano no Kami (pupil of Umetada Miojiu).

XVIII.—*Katana*, in black scabbard flecked with gold; the *kojiri*, *kurikata* and *kashira* being lobsters in the round, in silver, copper gilt and brass respectively. Blade, 930-710, engraved with Jimmu Tenno standing on one side, his standard engraved on the other, long wave *yakiba*. Signed: Hirotsugu of Sōshu. *Tsuba*, *shibuichi*, chased with waves inlaid with fish and lobster in relief. Signed: Omori Teruhidé, but Nineteenth Century work. *Fuchi shibuichi* with copper lobster. Signed: Otsuriuken Miboku with *Kakihan*.

XIX.—*Wakizashi*, black scabbard, gold flecked, with *kojiri shibuichi*, chased and part gilt in imitation of three arrows by Umetada Motoshige, dated Shoho 5. Blade 612-475. Signed: Awataguchi Ikkanshi Tadatsuna, dated the 2nd month of Hōei 7 (1704). The *tsuba shibuichi*, chased in deep waves, with inlaid arrows and a rope carrying a jingling bell; *kozuka*, *fuchi*, *kashira* to match chased with the Ujigawa episode, *menuki*, *tachi* and helmet. Signed: Nagaharu.

XX.-XXI.—*Dai sho*, *katana*, in scabbard of brownish black lacquer over gold brocade. Unsigned blade 780-640, full curve, straight *yakiba*, large *tsuba*, *shakudo*, *nanako*, horses in relief, gold and *shakudō*. Signed: Seishinken Motonaga. *Fuchi* and *kashira shakudō*, the episode Ishibashiyama with Yoritomo in hiding. Signed: Iwamoto Konkwan. *Menuki*, Sasaki and Kajiwaru. *Wakizashi*, 650-515, signed by Fujiwara Masanao of Yamato; fittings similar to those of *Katana*. *Kozuka shakudō*, the repulsion of the Mongol invasion. Signed: Nagamine, aged 61, at Kwaraku.

XXII.—Decorative *wakizashi* in *samé* scabbard, the *kojiri* a snake (silver), the *kurikata* a big silvered frog, *tsuba* silvered, with snake in the round. Signed: Otsuriuken Miboku. Unsigned blade 720-530, with long *boshi*; dragon engraved on one side, *Amakuri kara ken* on the other. *Kozuka*, *shibuichi*, peony and flies. Wooden hilt covered with ants and praying mantis, *kanamono*, *kashira* insects, *fuchi* centipede *shakudō* on silver ground. Signed on the *tsuba*. Slug on *urakawara*.

XXIII.—*Tanto* in *togidashi* scabbard, fish in waves, all the fittings, fish and small waves in *shibuichi* and silver. Blade 390-300, engraved with *Bonji* characters. Signed: Kanémitsu of Osafuné Bizen; dated Oyei 2 (1395).
Fittings signed: Ishiguro Masaaki.

XXIV.—*Koiguchi*, in lacquered scabbard, with silver *shibuichi* fittings, tiger and bamboo decoration. Unsigned blade, 285-210.

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XXV.—*Aiguchi*, scabbard of black and red spotted lacquer, insect decoration on all fittings. Old unsigned blade, 320-290, very narrow, the *nakago* much corroded.

XXVI.—*Tanto*, the scabbard covered with canvas and lacquered. Tsuba *shibuichi* with dragon and rain clouds. Signed: Atsuoki (Ozuki) of Heian. Unsigned blade, 370-260. Hilt wrapped with leather, huge *kanamono* of rock and wave, and crocodile respectively (brass, copper). *Fuchi*, waves deeply cut; *kashira* to match with moon inlaid. Signed: Ka Toshitsura. *Kozuka*, *shakudō* with *Namu mio ho rengo kio* in relief, the blade engraved with the same sutra. Signed: Fujiwara Kanemichi.

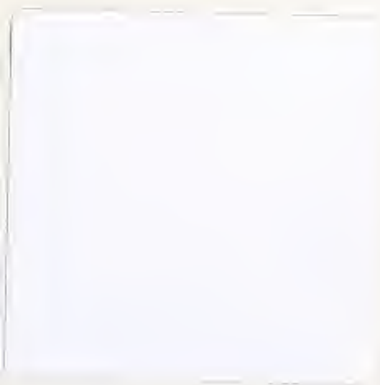
XXVII.—*Tanto* in wooden scabbard, decorated with mother-of-pearl dragon and tortoises (damaged), fittings, dragon *kojiri*, *kashira* and *fuchi* iron; other details silver tortoises. Blade 340-260 cut from a long sword inscribed Ichimaru Watanabé, the signature cut away.

XXVIII.—*Aiguchi* in wooden scabbard, wide blade, 530-395, grooved on both sides. Signed: Kunifusa. Higo fittings iron with wistaria and crest, mitsutomoye inside entwined squares in gold *nunomé*.

XXIX.—*Ken* blade, 365-260. Signed: Minamoto Suyemune, attributed to Suyemune of Awataguchi (Einin period).

XXX.—*Shobu* shape blade, 415-325, grooved on both sides. Signature inlaid gold: Masamuné.

THE END.



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